



## newsfile

**HAT COLLATION HATS LEADERS APPOINTMENT AS IMPORTANT STEP FORWARD**  
The music industry coalition fighting for a reduced VAT rate on recorded music has hailed the appointment of the French inspector general of finances Francois Lecomte to champion its cause as a major step forward. Lecomte will take the lead in persuading EU governments of the benefits that would result from a reduced VAT rate for recorded music.

**DEMON ANNOUNCES TWO REBUNDANCES**

Demon Records general manager Thierry Panneflier and sales manager Justin Simpson are being made redundant on December 9 as the Demo and Westside operations are downsized in a cost-cutting exercise following lower sales. The Impprints, part of Woolworth's VCI group, will remain alongside sister label MCI.

**JAGO TO JOIN TARRANT IN NEWS PRESENTING ROLE**

Capital FM's Chris Tarrant (pictured) is to be joined by Becky Jago as his new news presenter in a revamped breakfast show being launched by the London station in the new year. The announced arrival of Jago, who is currently co-host of BBC children's programme Newsround, follows that of Sarah Jane Eddon being named as producer.

**BYFORD LOSES COURT CASE OVER SAXON NAME**

Two original members of the band Saxon have won a court case against Graham Oliver and Steve Dawson under the Trademarks Act, claiming they did not have the right to use the name. The court found against Byford on two counts, concluding the trademarked Saxon is indeed still owned by Oliver and Dawson. Following the ruling the pair will continue to perform as Oliver/Dawson Saxon.

**LOSTPROPHETS LEAD WELSH MUSIC ACADEMY'S NOMINATIONS LIST**

The Wales Music Academy (WMA) nominations lead the nominations in the rock and pop night of the Welsh Music Awards taking place next Thursday (December 5) at Cardiff's Coal Exchange. The Welsh Music Academy Wales staged event, hosted by Radio One DJ Bethan Ely and Radio Wales' Mervyn Hughes, will be followed the next night by the dance music awards taking place at the same venue.

**EMAP'S HIT TV BRAND BEGINS TRAIL RADIO BROADCAST IN GLASGOW**

EMAP is aiming to attract its recently-launched The Hits TV brand as a radio station for Glasgow. The chart-based station, which debuted on digital TV service Freeview at the end of last month, will initially be the subject of a 28-day trial broadcast starting in the city tomorrow (Tuesday) ahead of a full Glasgow FM licence being advertised some time next year. Emap Performance chief executive Tim Schoonmaker says, "Our pitch will be that there's a broad opportunity for a music station that appeals to people under the age of 34," he says.

**DEADLINE APPROACHES FOR MW S&CD PLATINUM/DISCS COMPETITION**

The closing date is rapidly approaching for Music Week's Fantasy 2002 competition which has a first prize of a state-of-the-art S&CD player and 25 S&CDs, which were donated by Sony Music. The prize will go to whoever comes closest to correctly predicting the Top 20 biggest-selling albums for the week immediately before Christmas and published in MW on Monday, December 23. To enter, email your Top 20 and your prediction for the Christmas number one single to: MWFantasyKmas@musicweek.com, along with your name and contact phone number. The closing date is this Friday (November 29).

## m w playlist

**UN-CUT - Things U Do (M Records)** Already found a niche in getting attention on the right reasons (demo)  
**P.N.U.T - The Doe (Cheeky) Rolle's protégé steps out of the shadows for this low-key debut, which promises great things for the forthcoming album (single, January)**  
**GANG STARR - Natural/Skills (EMI/Chrysalis)** Hip hop's freshest deliver a sublime raster from new album *Others*, which is set for an early 2003 release (single, import)

**GLASSJAW - Cosmopolitan Bloodloss (Warner Bros)** Ross Robinson continues to push rock's perimeter fine with his latest production. With their forthcoming *Astoria* show already sold-out, Glassjaw's star is clearly on the rise (single, November 25)

**CANDIDATE - Nuda (Riviera) Folk homage to cut movie *The Wicker Man*, recorded with touching reverence to the subject matter (album, out now)**

**PANJABI MC - Mundian To Bach Ke (Instant Karma)** Along with Electric Six, Panjabi MC is in charge of a track with the kind of word-of-mouth buzz money can't buy (single, January 13)

**THE VENUE - Memento (Riviera) Targem's chest to cut movie *The Wicker Man*, recorded with touching reverence to the subject matter (album, out now)**

**JAY-Z FEAT BEYONCÉ KNOWLES - '03 Bonnie & Clyde (Def Jam)** The most commercial cut on Jay-Z's excellent new album, this duet from the urban power couple will be huge (single, tbc)

**DANIEL BEDINGFIELD - If You're Not The One (Polydor)** This regular is finally cleared this week. A disc, a single that is sure to lead Bedingfield's career to the next level (single, out now)

## Classic FM joins digital TV pack

Classic FM is breaking new ground in its 10th anniversary year by launching the world's first 24-hours-a-day classical TV channel.

Classic FM TV, which is currently the subject of test transmissions, will launch fully on the Sky Digital platform at the end of the year with a diet of music including not only classical sets, such as Linda Brava, but film soundtracks such as *The Piano* and jazz artists such as Bobby McFerrin.

The news comes as other music TV broadcasters continue to develop their own offerings. MTV last week confirmed that it is to launch a version of Total Request Live, one of its



**Brava: new TV audience**

Roger Lewis says his new channel, which will be available in 6.3m homes in the UK, is part of the brand's aim of developing new audiences for classical music, while he adds that its broad music lineup is being pitched at "who is watching music TV."

"It's a youth audience and the time spent watching music TV is small so we need to create something which is visually compelling and fits in with the parameters of Classic FM," he says.

As part of the launch, Classic FM's head of sponsorship and promotions, Julian Rigamonti, has been elevated to the newly-created post of head of Classic FM TV, which Lewis says will be pushed via the brand's other outlets, including the radio station and magazine.

## Packed Xmas TV line-up boosts feature acts

## TV HIGHLIGHTS DURING THE FESTIVE SEASON

Date	Programme	Time
November 30	Audience With... Martine McCutchen (ITV)	8.30pm
December 7	Record Of The Year (ITV)	8.30pm
December 7	Kylie In Concert (CA)	8.30pm
December 13	Music Street Preachers Homecoming (CA)	8.30pm
December 14	Elvis night from 10pm, including '56 Special (CA)	10pm
December 22	Kylie Fiel The Fever (CA)	8.30pm
December 22	Popstars - The Rivals. The final programme (ITV)	8.30pm
December 24	Capital Christmas Live (5)	8.30pm
December 24	Tom Jones From The Valleys To Harlem (CA)	8.30pm

December 13 and Mushroom/ Infectious Ash on December 20.

On Saturday, December 7 the broadcaster is also lining up a Kylie Minogue special at 10pm, which will go up against ITV's final show of Record Of The Year the same night. The following Saturday, Channel 4 is running an Elvis Presley night starting at 10pm with *Elvis Lives* followed by *One Night With You '56 Special*. Another Minogue special appears on December 22. The BBC is also planning K's The No.1 Party, to celebrate the 50th anniversary of the charts, on December 28 with up to a dozen acts performing.

BBC1's *Parkinson* show, which yesterday (Sunday) helped to send Rod Stewart's *I Had To Be You - The Great American Songbook* from outside the Top 100 to around the Top 40, is also promising extraordinary guests as is Friday Night music programmes featuring Sony's *Manic Street Preachers* on

Mediacom's TV group head Christian West says this year's Christmas lineup benefits from new arrivals, such as Fame Academy and the No.1 Party, which were not around last year. "As well as favourites such as the Smash Hits Pop Winners' Party and Record Of The Year, there is a lot more this year with individual programmes such as the *Manics* in concert and the *Bis* night. Those are real opportunities for promoting albums which are around at the moment," he says.

Christmas Eve is also shaping up well for a musical feast. 5 will be broadcasting a new initial-produced show, *Capital Christmas Live*, at 3.50pm. To be staged at London's Earl's Court in support of 95.8FM's Capital FM's charity, the Help A Londoner Campaign features a stellar line-up including Atomic Kitten, Roman Kemping, Craig David, David Gray and Ms Dynamite among others.

## Fame Academy ratings breathing down Rivals' neck

The battle of musical reality TV programmes and pop shows is hotting up with Fame Academy now making swift progress on *Popstars* - the Rivals' audience figures.

Despite a slow start to Fame Academy's run at the beginning of October, the BBC series' ratings have improved, with the November 8 week averaging at 6.0m and peaking at 6.47m. It is considerably higher than the 4.7m peak for its first show on October 4. However, the main show lost viewers last week because it was bumped from its regular Friday slot to Sunday by *Children In Need*.

The series average for Fame Academy is now just more than 5m viewers compared to *Popstars*' 6.8m. However, Fame Academy programme-maker Endemol's assessment of the show would put it more viewers as the characters and

## TALENT SHOWS' RATINGS



Graph traces ratings for both programmes' main weekly shows. Source: Mediacom

storylines developed now appears to be holding water.

Mediacom's TV group head Christian West says *Popstars* has few weeks' headstart on Fame Academy which meant that initially people only had one option to watch. They had chosen to watch *Popstars* and didn't want to watch both, but as Fame Academy has taken off more people have begun to

watch it," he says. "People are probably getting a bit fed up with the format of *Popstars* - The Rivals. It is essentially the same as the first *Popstars*, while Fame Academy is offering something different."

A spokesman for Endemol says that more stories are coming out of Fame Academy and people can follow R better now that there are fewer people in the house. He also points to the demographics - an average 33% of 16- to 24-year-olds and 37% of 10- to 15-year-old girls watched the November 17 show - as being loyal and involved, providing an ideal and ready-made market for record companies.

In another weekly music TV battle, CD:UK is comfortably ahead of TOP Saturday, peaking at 1.56m on October 12, while the BBC show has yet to beat its rival or reach the 1m mark.

## the m w comment

### BMG POINTS WAY ON CONTRACTS



**R**ipping up existing artist contracts in favour of a new model will mean the start of a bar-room banters for a decade or more – yet during that time contracts have continued to lengthen rather than shrink.

So it is to the credit of BMG and everyone involved at the major that it has taken the plunge and actually attempted to do something about it.

Of course, it is early days. The details have not widely been circulated, still less digested by lawyers and managers – not to mention other record companies. And the devil is always in the detail. But the fundamental principles are sound.

The fact is that most standard contracts today are rooted firmly in the practices of the past and have attempted simply to tack new clauses on top of old, rather than adopting a fundamentally new approach.

Negotiating a base royalty rate and then all the deductions that apply to it is clearly ridiculous, especially if those deductions are purely notional. Which is not to say that setting a new, reduced rate is a simple process. After all what happens when – as has always been labels' fear when this has been expressed previously – a successful artist inevitably seeks to renegotiate that rate upwards?

Of course it is not all about the base rate. Transparency, speed of accounting, royalty royalty delays, length of contract, master ownership and the like are just as hot issues to representatives of the artist community.

It remains to be seen how far BMG tackles these other issues, but at least it is embarking on the right path. Simpler deals should by definition increase transparency, and if the major can account more quickly, then it should in turn reduce – in theory – the need for lengthy, expensive and sometimes hostile audits. Meanwhile, offering shorter deals and contributing non-recoupable album recording costs merely reflect the unfortunate reality of how few artists recoup today.

One of the thrusts of BMG's initiative is to improve relations with the creative community, a move which is particularly pressing for the US business. And this is where it gets most interesting. For if artist and label start their relationship on a better footing, then it will be easier to explore other options, such as not at least it is embarking on the right path. Simpler deals should by definition increase transparency, and if the major can account more quickly, then it should in turn reduce – in theory – the need for lengthy, expensive and sometimes hostile audits. Meanwhile, offering shorter deals and contributing non-recoupable album recording costs merely reflect the unfortunate reality of how few artists recoup today.

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Take a three-year-old bhangra track, sample it on a US Hip-hop bootleg, watch it kick off in UK urban clubs and then explode at specialist radio. It's a strange tale, but it's the kind of thing that Back E looks set to be the most unlikely crossover hit of 2003. Expect it to be the first of many from arguably the most vibrant part of the club scene. *Alax Scott*

*alax@musicweek.com*

# Fletcher steps down from helm after decade leading Academy

by Paul Williams

Guy Fletcher is lowering the curtain on an interrupted decade-long stint as chairman of the British Academy of Composers & Songwriters and its predecessor Basca.

Fletcher, who was first elected chairman of the British Academy of Songwriters, Composers and Authors (Basca) in 1992, steps down ahead of the next Academy board meeting on December 9 when deputy chair David Ferguson is expected to succeed him.

Fletcher says he has decided to make way because he believes the Academy will benefit from a new chairman. "The Academy has a three-year term attached to the chairmanship and, although it was possible to continue for another three-year term, it is time to get other brains and thinking in," says Fletcher, who is a founding partner in music publishing company Music

Copyright Solutions (MCS). The veteran was honoured a week ago with a special dinner hosted by Sir Tim Rice.

However, despite relinquishing his role as chairman, he will continue working on the Academy's annual Gold Badge Awards as well as its prestigious Ivor Novello event and the new spin-off Ivors Live scheduled for London's Royal Albert Hall on May 23 next year.

During his stint as chairman Fletcher, who as a songwriter has had his songs recorded by artists including The Hollies, Elvis Presley and Cliff Richard, has overseen the amalgamation of Basca, the Association of Professional Composers and the Composers' Guild of Great Britain into the present Academy.

In that same period the Academy has also made advances in what Fletcher says is its "prime target"



Fletcher (r) with Sir Tim Rice

of improving the position of composers and songwriters. "The standard agreement between a writer and publisher these days is very much better to the writer than it was 10 years ago. The writers' copyrights pretty much always revert to them now whereas in the past they used to sign away their copyrights for life and the Academy has played a key part in that," says Fletcher, who has also stepped down from the boards of MCPS and British Music Rights, an organisation he founded with Andy Heath.

Online music video platform VideoC is bidding to reach millions of consumers and expand its offer to the music industry by launching the UK's first interactive broadband video chart show. The chart show, available via VideoC's own website, Freeview, Apple.com, Virgin.net and Bluewiner, features a rundown of the 10 most-voted-for videos online. VideoC's project co-ordinator Orlan Lunny says, "The voting is very popular, with the number one video typically attracting around 4,500 to 2,000 votes. It is such a powerful marketing outlet and a great promotional tool for record companies to promote their videos." Meanwhile, VideoC is working with Wall Of Sound on a broadband promotion of Royksopp's (pictured) *Poor Leno* single, creating a micro-site featuring the full-length video, and with Pias-signed Millionaire.



## Robbie album set to score year's top week-one sales

Robbie Williams' Escapology was yesterday (Sunday) set to claim the album market's biggest first-week sale of the year after taking just three days to surpass 100,000 units.

The EMI/Chrysalis album had already moved 170,000 over-the-counter sales by last Tuesday, helping to push the market up by nearly 10%, and is now expected to retain its superlative this week as new albums arrive from artists such as Jennifer Lopez and S Club.

Williams' album is also powering ahead in mainland Europe with EMI Records' Music chairman and CEO Alain Levy revealing that it topped 2.2m copies pre-release across the UK and the Continent combined. It has already reached double platinum in Germany, platinum in Australia and Brazil, France and Italy.

The single *Fever* has gone Top 10 at a rate in every key European territory except France and Portugal, while securing a number 19 position in France after four weeks of airplay. Capital UK international director Kevin Brown says, "It is a pleasant surprise how early radio in France

### THIS WEEK'S KEY SHIPS

S Club – Seeing Double (Polydor) 250,000

Jennifer Lopez – This Is Me... Then (Epic) 245,000

Sum 41 – Does This Look Infected? (Mercury) 90,000

Blazin' Squad – In The Beginning (East West) 80,000

Charlotte Church – Prelude (Sony Classical) 75,000

Whitney Houston – Just Whitney (Arista) 65,000

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## Ritz Group creditors join forces to consider next moves in case

Representatives of around 300 out-of-pocket suppliers and creditors are expected to make the trip to the Official Receiver's office in London's Bloomsbury today (Monday) for the first meeting of Ritz Music Group creditors.

RMG was wound up in September, four months after the same happened to related company Ritz Music Operations, and since then the Official Receiver has been preparing a report for the creditors, which shows that RMG has unsecured liabilities of more than £2m. Based on this figure he believes that "there appears to be a prospect of a small distribution to creditors".

One creditor, Lisa Agasee, founding partner of The Press Office, says she started legal proceedings to recover around £10,000 from RMG after working to promote the female R&B group Lyric. She adds that they agreed a plan for the money owed to be paid in instalments, but says this ended after an initial payment of £1,000. "At this point we had no option but to sup-

## BMG unveils plan to buy Calder's J stake

BMG chairman and CEO Rolf Schmidt-Holtz underlined his company's "guiding strategy" to fully own its key assets after unveiling a deal to buy the half of J Records it does not already own.

In the move, which was tipped by MW in June following Clive Calder triggering the sale of his Zomba company to the major, J Records founder and 50% stakeholder Clive Davis is made chairman of a newly-created RCA Music Group comprising both J and RCA.

Charles Goldstack, previously J Records' president and COO, takes on the same role at the new, combined operation.



Winter: former RMG chairman

port the existing winding-up petition against RMG," she says. "We are substantially out of pocket and hope that the official receiver who is handling the insolvency of the company will be able to make a successful recovery for us."

Today's meeting may also agree to appoint an insolvency practitioner to be the liquidator of the company and establish a liquidation committee.

Meanwhile, it has emerged that BMG chairman Ron Warner has also served as a director of Masquerade Music, which recently linked with THE to distribute Death Row Records product in the UK and around the world.

## newsfile

## KITTENS GO LATIN

Atomic Kitten last week re-recorded vocals for their previous number-one hit *The Tide Is High* (Get The Feeling In Spanish). The new version will be shortly be added to the Spanish version of their current album *Feels So Good* and will also be used to promote the trio in other Latin markets.

## STAR MOVES AT MISSION CONTROL

Artist agency Mission Control has promoted Gary Howard and Guy Anderson to joint managing directors of the company. Mission Control founder Albert Samuel will now take the role of chairman, in addition to running his consultancy ASM, which manages acts including So Solid Crew, Oxide & Neutro, Romeo and East West 10-piece pop troupe Blazin' Squad. Howard and Anderson previously held the roles of agency manager and general manager respectively.

## WINDMILL LAUNCHES PUBLISHER

Irish Entertainment production company Windmill Lane, which has been involved in local projects including Irish Popstars and *Dustin The Turkey*, has launched a music publishing division under the command of industry veteran Steve Lindsey. Lindsey's career has included positions at CD Discs Music and Music, Monument Music and Melanolic Songs on behalf of Massive Attack.

## GERMANY WARMS TO BELASCO

UK net Belasco are picking up interest in Germany having recently signed to the country's Supermusic label, which has released a mini-album comprising tracks from the band's UK release *Sincerely*. The band also recorded a full-length album for the label, and are expected to confirm a licensing deal for the UK in the coming weeks. Currently on tour in Germany, the band play London's Water Rats on December 4.

## BLUE IN NEW MEDIA PROMOTION

Virgin Records' new media department is using CDRO (compact disc rights detector) technology to promote Blue's current album *One Love*. When placed in a CD-Rom drive, legitimate copies of the CD will activate access to an otherwise invisible section of the group's website, where exclusive merchandise is being offered.

## THIS WEEK'S BPI AWARDS

Albums: Kylie Minogue *Some Hearts* (Capitol) / Pink *Misandropat* (Capitol) / Robbie Williams *Escapology* (Z2) / Adam Lambert *Travis* (Capitol) / Various *Smooth Classics* (gold) / Various *Capital Gold 60's* (gold) / Various *Country Legends* (gold) / Various *Best Air Guitar In The World...Ever!* (gold) / Various *50 Years Greatest Hit Singles* (gold) / H & Claire *Another You, Another Me* (silver) / Various *Christmas* (gold) / Various *Blondie Greatest Hits* (silver) / Various *Love Album 2003* (silver) / Various *Best Bands...Ever!* (silver)

Special thanks to the artists who have made this year's awards so special. Photo: Steve Gorman



# O'Doherty to quit NME after ink cries on universal label deal

by James Roberts

NME journalist James O'Doherty has finalised a deal with Universal Music to form new record label, Loog Records.

The label, which will begin trading in February 2003, will be affiliated with the corporation's Polydor division, although it will be based out of its own central London office.

"I've been at NME for six years and it has reached its natural conclusion," says O'Doherty, who is deputy editor of the weekly music magazine.

Although O'Doherty has yet to sign any artists to Loog, he says the scope of the label will be wider than the garage rock genre he has regularly championed.

"I want Loog to have the atmosphere and passion of companies like Creation, Rough Trade and Heavenly, but ultimately I would love to have a



O'Doherty: to head Loog Records

label with the musical breadth of Interscope," he says. Recent artists O'Doherty has championed at NME include The Strokes, The Vines, The Vines and Starsailor.

Commenting on the new venture, Universal Music CEO Lucian Grainge says, "James is passionate about



Grainge: backing new venture

music, and so are we."

Polydor joint managing director Colin Barlow adds, "Loog Records will be a valuable part of our long-term strategy to expand the breadth of our roster. James' enthusiasm and vision for Loog has rubbed off on everyone here and we're looking forward to his

first signings next year."

"Lucian had 100% confidence in me from the day I met him," says O'Doherty, who leaves his current position at the NME next month. "I guess I have always wanted to run my own record label and now is the right time to do it."

"We won't have a scattergun approach, releasing loads of singles and EPs. I will probably only sign two or three bands a year, but concentrate on building them properly."

NME has appointed Melissa Myers as group news editor of the IPC title. Myers joins from the *Daily Star* where she worked on the *Bitches* gossip column. NME online editor Anthony Thornton has had his role expanded to include the post of reviews editor for paper, covering the albums, singles and live reviews section.

# Ballad king builds on Westlife hits with new acts

Writing a world-class ballad that sells millions of copies for one of the biggest pop acts of recent times might be the goal thousands of songwriters strive to achieve, but it does bring its own set of problems.

"You wouldn't believe the amount of times we have been asked by A&R people to write another *Flying Without Wings*," says Steve Mac, the UK writer responsible for many of Westlife's singles that make up the act's greatest hits package.

Since penning the group's debut single *Swear It Again* in 1999, Mac's name has become synonymous with epic ballads, a notion he supports. "I don't pretend I'm good at something I'm not - I don't go to clubs so don't know beats. I write ballads," he says.

Despite his high ballad ratio - "about seven out of 10 songs I write are ballads" - Mac has been known to knock out the occasional uptempo hit. "World Of Our Own was never intended to be a Westlife record, but the label thought it would really work for them," says Mac, who is managed by David Howells at Dorah Music and whose Rockstone publishing company is administered by Universal Music Publishing International. The track highlights Mac's different approach to writing,



Mac: working with David Campbell

depending on who the track is for. "I think we took it further than we would have done if we had known it was going to be for them," he says. "There are times when it works really well to work to a brief, particularly when a song is to be used in a film soundtrack," he says. Kate Winslet's *What If* (from *Christmas Carol: The Movie*) and Stephen Gately's *I Believe* (from *Billy Elliot*) are just two recent examples of Mac's film work.

Mac's run of mainstream pop success is the highlight of a varied career covering a wide spectrum of music. His first projects included classic dance tracks such as *Nomad's* (I Wanna Give You) *Devotion* and *Chad Jackson's* *Hear The Drummer*. From there, Mac lent his hand to Undercover, the



Westlife: songs penned by Mac

early-Nineties group which scored hits with souped-up versions of vintage songs. "I was also the guy that pretended to play the saxophone when the group did a PA of *Baker Street* on *Top Of The Pops*," he says. When the Undercover hits dried up, Mac began the first stages of the process to become one of the most in-demand writers in the UK.

In 1997, Mac was hired to write *Foggy* for EMI's R&B-flavoured boy band *Damage*. "I think it was then we realised that the ballad is a much more universal form of song," he says. It was around that time Mac teamed up with his current writing and production partner, Wayne Horvitz. "I hired some backing vocalists, by chance one of them was Wayne," he says.

The pair's big break came via BMG A&R consultant Simon Cowell, who called on Mac and Hector to work on Westlife's first material. "Because we set the sound for them with their first single *Swear It Again*, we are part of the team. Because of that, I'm not looking to make any competing tracks for other established pop acts, I find it more interesting to work with new people as there is more freedom and less pressure in terms of schedules," says Mac.

His new projects include new artist David Campbell. "It has been good for me, it's given me more freedom. It is one of the best projects I've worked on," he says.

While Mac predicts continued success for Westlife - "I think they can carry on for as long as they want to" - he has other ambitions. "I would like to work on more guitar-based stuff. I love bands like *Coltrane* and *Puddle Of Mudd*. I also think *Mutiny* is an incredible talent," he says.

Mac is also known in the song-writing industry for his structured approach to his work, avoiding the nocturnal existence of many of his peers by staying to "office hours" within his studio. "I work better after having a proper break where as before, it got to the point where there was no start or end to the week," he says.

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## : THANK YOU

FROM MTV NETWORKS EUROPE TO: THE HOST: Sean 'P. Diddy' Combs.

THE PERFORMERS: Bon Jovi, Christina Aguilera, Coldplay, Eminem, Enrique Iglesias, Foo Fighters, Moby, Pink, Robbie Williams, Röyksopp, Whitney Houston, Wyclef Jean.

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## US chartfile

## JAY-Z HITS TOP SPOT IN AMERICA

Happens don't come much more R&B-prolific than Jay-Z (pictured), either in terms of quantity of output or chart achievement. The New Yorker, who turns 32 on December 4, has released eight albums since his 1996 debut. The last five have all reached number one, including *Blueprint 2: The Gift and The Curse*, which debuts in pole position this week, after selling more than 545,000.

And Jay-Z is not just prolific in his own right — he also contributes to tracks on the Eminem soundtrack *Slim Shady's Mile* which clips to number-two this week, and Missy Elliott's *Under Construction*, which debuts at number three with sales of nearly 259,000.

The Jay-Z and Missy albums are the biggest of seven top 20 debuts this week, the others being Pearl Jam's *Riot Act* at number five (166,000 sales), TLC's 3D at number six (143,000), 3 Doors Down's *Away From The Sun* at number eight (115,000), Elton John's *Greatest Hits 1970-2002* (number 12, 101,000), the various artists *WWE Anthology* (number 13, 86,000) and Back to Your System by Saliva (number 19, 69,000). With a further 18 new entries stripped throughout the top 200, sales of chart albums reach a 2002 high at \$1.27bn — an 11.3% increase during last week.

**Top Bits on the chart are** Sharon and Phyllis — the names by which Elton John (pictured) and Rod Stewart refer to each other. Elton's number 12 debut with *Greatest Hits 1970-2002* eclipses the number 15 peak of last year's studio effort *Songs From The West Coast* and the number 85 peak of 2000's *One Night Only — Greatest Hits Live*. It is John's 39th chart album. Meanwhile, *Stewart's It Had To Be You — The Great American Songbook* suffers only a minor bump despite all the action around it, falling 14-17 on its fourth chart appearance. Sales last week of more than 73,000 take the album's sales total to 337,000.



**Another British veteran** appearing in the chart is Phil Collins, with *Testify* — his first new studio set since *Dance Into The Light*, which reached number 23. *Testify* debuts at number 30 with 50,000 sales. Unless it improves, it will be the lowest-charting of Collins' nine solo albums. Flying the flag for Ireland, U2's *Best Of 1990-2000 & B-Sides* slides 3-27, while the single disc distillation *Best Of 1990-2000* debuts at number 34. If they were to be combined together, they would rank 13th on the chart.

**Finally joining** *Rethink* Mac in the UK and US markets, The Pretenders return with their 11th chart album, *Loose Screw*, which sold more than 7,800 copies last week to debut at 179.

Alan Jones

## Mixed figures for EMI as turnover slips 10% but profit margins rise

by Martin Talbot  
EMI chairman Eric Nicoli has pointed to the global music downturn as one of the main reasons for his company reporting a 10% drop in its latest financial figures.

Nicoli says that, with the music industry down globally by around 6%, the wider market conditions have played a key part in the major's turnover declining by £105.5m (9.9%) to £981.5m in the six months to September 30 this year. The rest of the downturn was attributable to a decline in the company's global market share of around 0.5%, he adds.

But he emphasises that the company made considerable progress on profitability and believes its financial figures are still "absolutely on track", its profit — before interest, tax and amortisation (EBITA) — increased by 83.3% to £79.0m in interim results over the same period. The company's profit improved from 4.0% a year ago to 8.2% now.

Nicoli underlines the importance to

## EMI GROUP: BOUNCING BACK?

	£m	Year-on-year change %
Group turnover	961.5	-9.9
Group profit*	79.0	+83.3
Recorded turnover	759.3	-12.4
Recorded profit*	35.5	n/a**
Publishing turnover	202.2	+1.1
Publishing profit*	53.9	-3.1

\*earnings before interest, tax and amortisation. \*\*+£3.1m loss in previous period. Figures for six months to September 30, 2002.  
Source: EMI Group

the results of the "transformation" of EMI's record company, driven by cost savings, more efficient marketing spends and manufacturing.

EMI Recorded Music chairman and CEO Alan Levy says he is convinced the record company is on course to achieve 8.5% by the financial year-end, after achieving a margin of 4.5% for the first six months.

Levy concedes that the company

will have to buck the market to achieve such targets. "We will have to out-perform the market," he says. "From a repertoire point of view, we are in a much better position than last year. We went into the third and fourth quarters last year and the records dried up."

Besides already-released albums by Colplay and Norah Jones, the second half of EMI's financial year will include this week's Robbie Williams album, as well as titles from Mel C, Massive Attack, Ben Harper and Sarah Brightman, Levy says.

While Nicoli says there are no merger discussions taking place with any potential partners, he and Levy pointedly refuse to dismiss the possibility of discussions with potential partners over consolidating manufacturing or distribution within Europe.

EMI Music Publishing recorded its "customary good performance", according to Nicoli, registering turnover up 1.1% to £202.2m, while EBITA was up 3.1% to £53.9m.

EMI Music Publishing chairman and CEO Martin Bandier adds that his operation is in strong shape for the second half, which will include income from albums by Justin Timberlake, Nirvana and TLC among 10 platinum album artists. He says he also expects to complete the \$170m deal to buy the 50% it does not already own of the Motown songs catalogue label.

Both Bandier and Levy voice confidence that the current stand-off between publishers and record companies over online licensing in Europe can be resolved. Levy predicts a resolution in the first half of 2003.

EMI Recorded Music recently announced a series of deals in the US allowing for online access to EMI repertoire via a series of services; the deals allow consumers to download tracks permanently, burn a limited number of copies and import to portable players. Radio-only singles will also be made available as downloads from the day they go to radio.

## Primals plan US push following Epic signing

Columbia UK's Primal Scream are preparing for a Stateside push for their *Eye-Diablo* album after signing a deal with sister Sony company Epic in the US.

Previous album *XTRMSTR* was released through Astralwerks in the US and the band were out of deal for a year before finding a home at Epic. *Eye-Diablo* will be issued there tomorrow (Tuesday) while Epic is currently preparing to service single Miss Lucifer to media.

Sony UK head of International Angle Somerside says a recent MTV video award nomination has lifted international sales for the album. It has already sold more than 80,000 copies in Japan.

## Slick chart start sets David up for US entry

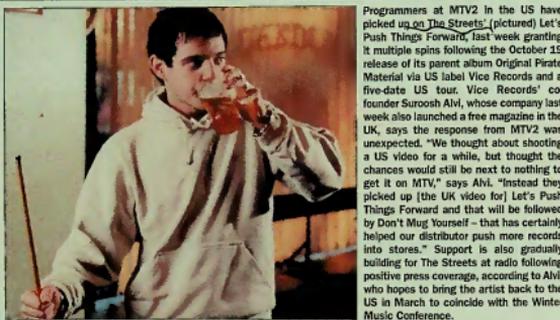
Travis David's Slicker than Your Average Teeth has clinched Top 20 debuts across Europe, Japan and Australia as his label Wildstar now targets to repeat the feat Stateside.

"It is on target right across Europe and the surprise is that after 18 months he can come back in and the strong markets are still there," says Telstar Music Group International CEO Graham Williams.

The album, which is subject to a two-pronged campaign targeting pop and urban media in the US where it was released a week after the rest of the world, entered at five in Australia, six in France, 11 in Italy, 16 in Germany and eight in the Japanese international chart.

David is due to visit Mexico for five days to shoot two videos — one for *Hidden Agenda* and one for *Personal*, which is also being serviced to urban radio in the US.

He returns to mainland Europe for high-profile TV appearances in Belgium and Spain, a new year special also featuring Robbie Williams and Tom Jones in Denmark, and to record for MTV in Berlin.



Programmers at MTV2 in the US have picked up on *The Streets* (pictured) Let's Push Things Forward, last week granting it multiple spins following the October 19 release of its parent album *Original Pirate Material* via US label Vice Records and a five-date US tour. Vice Records' co-founder Suroosh Aivi, whose company last week also launched a free magazine in the UK, says the response from MTV2 was unexpected. "We thought about shooting a US video for a while, but thought the chances would be next to nothing to get it on MTV," says Aivi. "Instead they picked up [the UK video for] Let's Push Things Forward and that will be followed by Don't Mug Yourself — that has certainly helped our distributor push more records into stores." Support is also gradually building for *The Streets* at radio following positive press coverage, according to Aivi, who hopes to bring the artist back to the US in March to coincide with the Winter Music Conference.

## Music Net and Pressplay set for biggest marketing pushes to date

The majors' online subscription businesses Pressplay and MusicNet are on the brink of their biggest marketing pushes to date after both sealing deals with the majors previously unsigned to each respective service.

Sony and Universal-owned Pressplay has inked a deal with Warner Music Group, the last of the majors to sign up to the service. Meanwhile, MusicNet — owned by BMG, EMI, Warner and RepriseNetworks — has just confirmed agreements with Sony and Universal to finalise its own clean sweep of the majors.

Pressplay spokesman Seth Oster says: "The most important part of the announcement is that it rounds out Pressplay's catalogue to include all five majors and many independents, which makes it a much more compelling offer for music fans."

Oster says the service is set to launch a series of exclusives, such as featuring songs from the new Jennifer Lopez album ahead of commercial and radio release. "The next phase is to continue to strengthen our already feature-rich service. The latest announcement will trigger a big



Lopez: Pressplay exclusive

marketing push over the next period — it is safe to assume that we are getting ready to move to the next level."

MusicNet's deal with Sony and Universal, confirmed the previous Friday, was also accompanied by a barrage of announcements which included sourcing additional digital rights from BMG, EMI and Warner Music Group. These extra rights and features include rights relating to permanent downloads, CD-burning, transfers to secure portable devices, free trials and access from multiple computers, while the deal with EMI Recorded Music also includes the rights to stream music videos.

## Music Control launches airplay reference tool

Airplay monitoring service Music Control has launched a new web-based airplay reference service for radio programmers in the UK ahead of a mainland European roll-out in the new year.

The new reference tool, called *MCRadio*, is available via website [www.mc-radio.com](http://www.mc-radio.com) and will allow users to check the actual airplay performance of artists and titles across hundreds of radio and music TV stations in 17 markets across Europe as well as key US stations.

"Users, who can subscribe to the service on a number of different levels, will also have access to logs and programming schedules of competitor stations and networks."

"It is the first reference tool of its kind for radio," says Music Control head of UK operations Ray Bonnic. "We have our music-control.com site which is targeted at record companies, pluggers and promoters, but this is the first we've geared a product to radio like this."

Several UK networks have already signed up to the service, which will be extended to the rest of Europe in early 2003.

# BMG SAYS 'PROLIFERATION STANDSTILL'

**B**MG Entertainment, like most of the majors, dots not have the funkiest of reputations. And, some might say, the news that it is overhauling its standard artist contract will do little to change that.

But changes that are, on the face of it, somewhat dry, have potentially huge ramifications for the relationship between the company and its artists. And the broader moves being pioneered by its UK division could set the pace across the business.

On the face of it, BMG's move towards greater transparency – introduced in parallel with an effort to bring the US in line by basing all its contracts worldwide on dealer price – is intended quite simply to revolutionise its standard contract. By creating a clearer royalty source, the company is describing as a way of "doing with what one source provides" a "fog of deductions", the issue which has long been one of the greatest irritants in managers' and artists' relationships with their record labels.

Traditionally – with the US an exception until last week – artist royalties on sales of a record are calculated as a percentage of the dealer price. The royalties are then subject to a series of deductions; these can range from those reflecting the theoretical costs incurred by the label, including those for packaging and free goods, through to half-rate royalties for tracks which are added to compilations or albums which are reduced to mid- or budget price. All such added extras are enshrined within a contract often running into 40 or 50 pages and which remain indecipherable to all but the most legal of minds.

"With most contracts, the first page tells you are going to be paid, say, £2, and the

other 48 pages explain why you are going to be paid £1," says one manager.

Peter Leak, who manages BMG artists including Dido and Alvin Light, says, "Anything that makes the accounting simpler and more transparent has to be a positive move. The system is ridiculously antiquated and all these deductions are meaningless."

Quite how the new rate will operate is still unclear. Applying normal rates (see table) suggests how it could work out, although it is more complex since the new single rate will be applied to all formats including singles and videos, plus mid-price, budget and premiums.

Though full details are yet to emerge, the broader changes to the major's standard contract in the UK, which have been driven by European legal and business affairs VP Clive Rich, are potentially far wide-reaching and could address more of the issues long evoked by artists, managers and lawyers. Of particular interest here will be introducing shorter album deals, non-recoupable recording costs up to a set limit and speeding up the accounting process.

Rich suggests that the very introduction of a single contract should speed up the accounting process, with monthly accounting set to become a reality. "Because there are only two composite royalty rates it's so much easier than when there are 36 royalty rates for different formats in different media channels in different territories," he says.

BMG worldwide COO Michael Smellie has a broader vision. "We are a few years off it, but eventually we see it is not unreasonable for an artist to be able to log onto a website and see how much they are owed – and not have to

## HOW ROYALTIES COMPARE

Old Royalty Rate System	Dealer price for CD album
Dealer price for CD album	£9.99
Net dealer price after 25% continental charge	£6.74
17% Royalty	£1.15
20% Royalty	£1.35
New System	Dealer price for CD album
Net price without continental charge	£9.99
15% Royalty	£1.35
Source: MW	

call in KPMG," he says, though he adds that is a "way off yet".

Incidentally this would eventually have the knock-on benefit of reducing overheads in the major's royalty departments – a useful development at a moment when everyone is reducing costs. "Right now, the complexity of the old type of contract requires more investment in manpower/overhead costs in the business affairs and royalty accounting departments," says Lea & Thompson's Robert Horsfall. "The old system also effectively invites royalty auditors to undertake full-blown royalty audits at regular intervals – something which can raise temperatures to rise and relationships to deteriorate."

Horsfall suggests BMG's genuine efforts towards increasing contractual transparency will have other benefits. Besides mending some of the open sores which continue between artists and their labels, it will speed up the deal-making process (which can take

between two and six months), as well as allowing for faster – possibly "real-time" – accounting and simplifying the audit process.

The first, new, uncluttered royalty payment will be made in June 30 next year. BMG is also committing to a programme of seminars in the first quarter of next year to explain to artists and managers – who will be invited to attend charges last week, along with everyone else. "When we sit down with them and look at one of our artists' deals and see how they are intending to account to us, it will be fascinating to see how all this works out," says Leak. "In the short term, if they are going to pay us the same amount of money, that's not great. But I hope it is going to lead to something positive in the future."

BMG will still have some other PR challenges ahead. There is no suggestion of a forthcoming debate on deductions which many in the business still regard as unfair. As one major-label source said last week, "Why should there be a CD technology deduction today? These deductions have no real bearing on reality. We have just been taking them." To his mind, the move to achieve its stated aim of making itself more attractive to the artist community, then it may set a standard that others have no choice but to follow. "I think BMG are hoping this will give them a bit of an edge," says Leak. "And if it does, it won't be long before the other majors do something similar." **Martin Talbot and Joanna Jones**

# MUSIC APPROACHING SATURDAY?

The volume of star power traipsing through the arrivals lounge at Barcelona airport two weeks ago meant only one thing: the MTV Europe Awards were in town. As a celebrity magnet, the event highlighted again why it is arguably the premier music show in Europe. It has always been since George Michael helped launch the first show in front of Berlin's Brandenburg Gate eight years ago. But although MTV remains the pioneer in music television in Europe, it now faces strong competition in an ever more crowded field.

Nowhere is this truer than in the UK, where viewers can now watch more digital music channels than in any other country in the world except Japan. At the latest count MTV offers eight and Emag seven, while former MTV Show producer Keith McMillan has launched two more. In addition Sky plans to unveil three channels next year, and Classic FM confirmed last week that it will launch its own service.

One of the initial difficulties for anyone examining the subject is the lack of detailed data. The core measurement standard is Bar, yet the Bar panel is small enough that it shows zero viewers for some of the smaller channels even though they are obviously attracting viewers.

What is undisputed is that the audience for music TV has grown exponentially with the launch of new channels. Music channels now account for a 4.8% share of viewing in multi-channel homes, which is large enough to make it an attractive business opportunity.

MTV is claiming the overall lead in the fight with Emag, citing Bar figures which show that year-to-date its channels have taken around 56% of the total audience of music-watching 16- to 34-year-olds (see table). More problematic are the numbers for the two new channels launched by Bar, Emag and Emag on Freeview. With only 100 of Bar's 4,500 homes on Freeview, and with only 17 on average watching a service which offers 30 channels, it is too early to say who is ahead. "Instead of passing judgement on who is winning out of IMF, I would like to see a new result and suggest that the advertisers are winning," says David Yorath of TV agency



Collday: scooping MTV Europe award

Guertelsscope, who notes that ads that register no views cannot be billed.

With the total costs of running a new channel as little as £1.5m a year, according to Chart Show's Keith McMillan, further channels are likely to appear, even though there are already signs that saturation is being reached. "The bottom line is that I think the market is starting to get saturated on Sky. We have done research into music TV viewing and people are doing quite a lot of flicking," says Emag Performance chief executive Tim Schoonmaker, who adds that there is still plenty of scope to build audience on Freeview.

The issue now for the broadcasters is how they promote and differentiate themselves in their scramble for audience share. MTV, which has 80 people working in programme production in the UK, is taking the editorial high ground. Having enjoyed success with high profile US programmes such as *Jacksons* and *The Osbournes*, MTV UK managing director Michael Bakker says it is doubling its UK programming budget in 2003, launching seven new programmes a week. He also plans to unveil a domestic version of flagship US programming strand *Total Request Live*.

In contrast Emag's approach, which is far more reliant on straight video plays and exploiting the group's other magazine and radio brands, is likely to place it in a more direct competition with Sky. The latter is remaining tight-lipped about all its plans.

Lack of publicly-stated figures makes it hard

## HOW MUSIC TV RIVAL'S AUDIENCE SHARES COMPARE

	Aug-Oct 2002	Year to Date 2002		Aug-Oct 2002	Year to Date 2002
MTV	0.62%	0.61%	The Box	0.51%	0.59%
MTV Hits	0.55%	0.44%	Smash Hits	0.44%	0.42%
VH2	0.51%	0.44%	Music Television	0.39%	0.33%
MTV Base	0.35%	0.32%	Kiss TV	0.29%	0.26%
VH1 Classic	0.29%	0.27%	Kerrang	0.23%	0.22%
MTV3	0.23%	0.21%	Q Channel	0.20%	0.19%
MTV Dance	0.13%	0.07%	The Hits	0.00%	0.00%
The Music Factory	0.00%	0.00%	Emag Performance total	21.1%	1.99%
MTV Networks total	2.68%	2.43%	Chart Show TV	0.02%	0.01%

Share of adults aged 16-34 based on Full Multichannel. Source: Bar

to examine broadcasters' financial performance. Viacom's reticence on audience has prompted some commentators to argue that MTV is facing a financial squeeze from two ends: firstly there are new competitors for its ad and sponsorship revenue, which is estimated at around £20m annually; and secondly it is facing the prospect of a reduction in the £20m annual carriage fees it receives from BSkyB following similar cuts in its fees from NTL and Telewest.

Bakker vigorously dismisses such criticism, pointing out that the station's ad revenues have climbed 30% annually for each of the past two years. Moreover, he insists that despite the ongoing negotiations with Sky over carriage fees, the increasing number of paying cable and satellite subscribers means that total carriage revenue will increase. "I'm not expecting to take a hit," he says.

For the six months to the end of September 2002, Emag's music channels accounted for 15% of Emag Performance's revenues, equivalent to around £1.1m. Again, costs or profitability are not disclosed, although the division's chief executive Tim Schoonmaker insists, "We're making a profit."

Whatever the strength of their business models, the emergence of more music on TV is clearly a good thing for the music business. Once again, quantifying the impact is tough.

Certainly record executives privately pay tribute to the power of stations such as MTV Base and Kerrang! TV in delivering small but

highly focused audiences who go on to buy records. "Their viewing figures aren't high but kids are so media-literate that we ignore them at our peni. A station like MTV Base can help shape the musical tastes of urban fans," says one major-label managing director. Meanwhile, The Box can rightly claim some responsibility for the success of acts such as Las Ketchup.

Despite the power of video rotation for certain acts, however, most labels still remain to be convinced of the impact of digitised advertising campaigns. Ad agency Mediacom estimates that during the past 12 months the music stations took around 4% of record company spend. "Spending £3,000 for a week's campaign means you feel you're doing something cost-effective but, whether you're adding huge amounts of sales is impossible to know. It maintains your profile and shows retail that you're doing something beyond launch, but we're all still experimenting," says one major-label marketing director.

Globalstars says that labels should experiment more with the new stations. "The digital age isn't all bad – at least it has brought down the cost of reaching the record-buying public," he says.

While it may reduce labels' marketing costs, it is clear no longer is license for broadcasters to print money. As the competition increases, labels will be watching with interest to see who emerges as their dominant broadcast partner. **Alex Scott**

CLASSICAL news

by Andrew Stewart

VILLENEUVE DRIVES SIGNUM RELEASE

Formula One motor ace Jacques Villeneuve's little-known passion for classical music has prepared the ground for a new release on the Signum label. Tenebrae is the debut disc from the eponymous chamber choir of (professional) singers (pictured) founded by ex-King's Singer Nigel Short and supported by Villeneuve's patronage.



The racing driver and the musician met at the Swiss home of Villeneuve's management, swiftly discovering their mutual love of music and skiing. Short introduced Villeneuve to the work of Tenebrae, which gave its first concert in 1993, and invited him to become a patron of the choir. The quality of Tenebrae's singing, coupled with the group's use of dramatic choreography and atmosphere of its performances by candlelight, drew a positive response. Craig and Barbara Pollock – whose Claymore company handles Villeneuve's international management – have since added Tenebrae to their books. Meanwhile, members of Tenebrae sang at the 2002 launch of BAR Honda's racing season and are set to benefit by association with a star of the Formula One circuit.

"Passion and precision is the motto of Tenebrae, and the singers of the choir come from musical backgrounds that reflect these qualities," says Short. "Former members of choirs such as King's College, Cambridge, Westminster Abbey, Westminster Abbey, Westminster Cathedral and St Paul's Cathedral, together with the leading specialist vocal groups from the UK, make up its ranks." The choir also contains singers who work regularly at the Royal

Opera House, Covent Garden and English National Opera. "This combination weaves together an extraordinary variety of vocal experience and flexibility, giving the choir a unique range of vocal power and colour," adds Short.

The Signum album includes original Christmas compositions, chants and traditional carols, crowned by the world premiere recording of Short's The Dream of Hanoi, a modern mystery play in six scenes. It has already attracted

favourable reviews in the specialist press and the endorsement of Ralph Fiennes. Specialist marketing for the disc, a PR campaign handled by Katherine Howard Public Relations, and the choir's performance of the Dream of Herod at St Luke's, Chelsea, on December 5 should help raise Tenebrae's UK profile.

UNIVERSAL READIES 2003 LINE-UP

Universal Classics is set to release a clutch of strong core and crossover titles in the first two quarters of 2003, setting the tone with a rush-released album of the traditional New Year's Day concert from Vienna conducted by Nikolaus Harnoncourt.

The renewed artist topped the pop charts in his native Austria the last time he presided over the New Year proceedings and did good business for classical retailers in the UK. Other highlights include the Easter release of Bach's St Matthew Passion using one singer per part and conducted by Paul McCreech, an album of bel canto arias from tenor Juan Diego Florez, a disc of duets from Bryn Terfel and Renée Fleming, and a fresh account of Tosca starring Andrea Bocelli.

Andrew Stewart can be contacted by e-mail at: AndrewStewart1@compuserve.com

ALBUM of the week

THE ORCHESTRA OF LOUIS XIII: Airs by Philidor the Elder and other pieces. Les Concerts des Nations/Savall (Alia Vox AV982A).

The Signum album includes original Christmas compositions, chants and traditional carols, crowned by the world premiere recording of Short's The Dream of Hanoi, a modern mystery play in six scenes. It has already attracted favourable reviews in the specialist press and the endorsement of Ralph Fiennes. Specialist marketing for the disc, a PR campaign handled by Katherine Howard Public Relations, and the choir's performance of the Dream of Herod at St Luke's, Chelsea, on December 5 should help raise Tenebrae's UK profile.



REVIEWS

For records released up to 9 December 2002

EINAUDI: I. Giomi, Einaudi (BMG Ricordi 74321 97462-2). Ludovico Einaudi received advanced training from master Italian avant-gardist Luciano Berio before abandoning the

shock of the new in favour of composing in a tender, lyrical style. The UK release of Stanz in 1997 drew the highest-ever listener response from Radio Three's Mixing It, while its follow-up L'Onde remains a regular source of material for Classic FM. I. Giomi offers 11 piano ballads, played by the composer, including unaffected pieces inspired by the rhythms of Malian music. IBERT: Persée et Andromède; The Ballad of Reading Gao; Sarabande for Dulcinea. Orchestre Philharmonique de Strasbourg/Latham-Koenig (Ave AV0008). Most classical fans know of Ibert thanks to his joyous Divertissement and Flute Concerto, works that bear little in common with his two-act fantasy opera Persée et Andromède. The young composer completed this short, punchy



work in Rome in 1921, crafting an intelligent, refined piece of music theatre based on a satirical look at the myth of Perseus and Andromeda. This excellent Ave release offers the opera's first digital recording, coupled with compelling performances of Ibert's La Ballade de la Geule de Reading and the delicate Sarabande pour Dulcinea.

PÄRT: Summa; Symphony No.3; Frates; Cantus in Memory of Benjamin Britten etc. Estonian National SO/Paavo Järvi (Virgin Classics 5 45501 2). Estonian composer

Arvo Pärt's timeless musical language bears an uncanny power to hold listeners and remove them from the pressures of modern life. As such, New Age fans and those in search of spiritual solace have adopted it. Paavo Järvi and his country-folk in the Estonian National Symphony Orchestra reach deep into the soul of Pärt's orchestral works, unearthing the sombre, artless qualities of pieces such as Summa and Frates. ● Last week's review of Chantier's Our American Journey omitted the label credit. The disc is out on Teldec.

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# SINGLE of the week

**BLUE FEAT. ELTON JOHN:** Sorry Seems To Be The Hardest Word (Innocent SINCD43).

While it is (almost) the season to be jolly, Blue and Elton are here to remind us that some of us will be crying into our muted wires this Christmas in the face of unrequited love. This heart-wrenching rendition of one of Elton's finest songs is already on rotation on Radio One, Radio Two and Capital, and is a great way of keeping awareness of both Blue's and Elton's current albums sky-high right through to the New Year.



## SINGLE reviews



**RECOMMEND** **DAVID GRAY:**

**The Other Side (Hit East West EW259CD).** Gray's first single since December 2001's Say Hello, Wave Goodbye appears in the

wake of his chart-topping album *A New Day At Midnight*. The song is a strong example of the powerful yet intimate style that made him a household name, and has won B-listings at Radio One, Two and Capital FM. **GARETH GATES: What My Heart Wants To Say (S GARETH04).** This is the single which BMG would have preferred to release before the spiky-haired idol's album arrived to a relatively restrained response a month ago. Produced and co-written by Steve Mac, it is a ballad Westlife would have been proud of and is sure to be promoted to death over the coming weeks.

**RUSSELL WATSON: Nothing Sacred (Decca KIRSTY1).** Subtitled *A Song For Kirsty*, this is the track which Watson quit Radio Two over — they wouldn't play it — but the resulting media coverage compensated for that lack of airtime. With his album shipping 180,000 units in advance of

release last week, only a fool would underestimate Watson's chances.

**RECOMMEND** **PINK: Family Portrait (Arista/BMG 74321985992).** Cowritten with producer Scott Storch (Dr Dre, Busta Rhymes) this, the fourth single to be taken from *Misundatood*, should appeal to fans who bought Pink's *Can't Take Me Home*. More R&B than her more recent releases, it has been A-listed by Radio One.

**GLASSJAW: Cosmopolitan Bloodloss (Warner Bros WS94CD).** Ross Robinson, the producer who hammered nu metal into creation, shows here that are ways to wrench guitars and twist lyrics without creating a Korn/Limp Bizkit/Slipknot clone. This, the first single from Glassjaw's second album, writhes and thrashes around Daryl Palumbo's manic vocals like no other, and is made complete with a catchy chorus.

**MEW: She Came Home For Christmas (Evil Office/Epic XPCD2999).** Christmas songs by relatively unknown artists can be disappointing, but this dreamily ethereal ballad, which builds into a surging guitar-led high, makes a good first impression. This is the second single from the Danish four-piece, whose debut album is due in March.

**METRO AREA: Dance Reaction (Source SOURCE07A).** Taken from Darshan Jesrani and Morgan Geist's self-titled debut, *Dance*



**RECOMMEND** **THE RAVEONETTES: Attack Of The Ghost Riders (Columbia 6733897/2).** This international release of one of the best-known tracks (first issued through Death In June/Crunchy Frog earlier in 2002) from one of the year's most talked-about bands should keep the buzz alive while the band finish recording their debut album in New York. Already a Sony priority act, and with the US media already warming to their cool Seventies-styleing, expect big things from these Danes in 2003.

*Reaction* is a great example of their disco/electro fusion. The lush, soulful mood of the original is complemented by a driving mix from New York production team DFA.



**BON JOVI:**

**Misunderstood (Mercury 538162).** The veteran rock group's popularity continues to grow, as highlighted by a stadium tour lined up for

2003. Playlisted at Capital, this heartfelt cutting will be topped up by fans who helped his last single *Everyday* into the Top Five.

**JOY ZIPPER: Gun Control EP (13 Amp 0135).** New York duo Joy Zipper revel in their sugar-laden sound, blending West Coast harmonies with East Coast savvy. Opening track *Christmas Song* is a welcome antidote to the oncoming festivities, while *Gun Control* hints at a dark side.

**HOLLY VALANCE: Naughty Girl (London LOND0472).** Produced by Phil Thornalley, this is the third single from Valance's album *Footprints*, listed at Radio One, Capital FM and Radio Two, it isn't stuck in the quirky pop groove of her last two singles, and might well attract a wider audience.

**JA RULE: 'Thug Lovin' (Murder Inc./Def Jam 0637872).** Featuring the return of Bobby Brown on vocals, this is another consummate Irv Gotti production. It is perhaps not as immediate as *Always On Time*, but has risen to Radio One's A-list.

**CINEMA: After Dark (Domino RUG 1511).** Up-and-coming downtempo artists Cinema learned their trade working in the Glasgow scene with the likes of Belle And Sebastian.

Their recent album *Before The Dark* showcased their sound, a rich murky jazz stew seasoned with folk influences.

**COZZYFATNASTEEZ: All Up In My Face (Coolhunter/Ryko CHCD51001).** The first single from the nu-soul veterans' recent album, *The Tortoise And The Hare*, is a typically smooth slice of contemporary Philly. Well supported in the urban press and at specialist radio, it will be followed by their debut live UK date in January.

**EDAN: Emcees Smoke Crack (Lewis LEWIS12002).** This is dizzyingly inventive hip hop from Edan, whose recent debut album *Primitive Plus* caused ripples through the hip-hop fraternity. Recent UK shows proved he is a talented character with a refreshing take on the old school.

This week's reviewers: Dugald Baird, Phil Brooke, Owen Lawrence, Michele Legge, James Roberts, Martin Talbot, Nick Tesco and Simon Ward.

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SINGLES COMMENTARY

by ALAN JONES

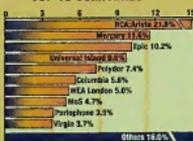


Despite suffering a week-on-week decline of 36%, Christina Aguilera's *Dirty* unexpectedly retains pole position on the singles chart. It sold nearly 47,000 copies - the lowest tally for a number one since Atomic Kitten's *The Tids Is High* sold slightly fewer on its third and final week at number one 10 weeks ago - but was able to continue as the singles market has quietened down. While album sales have surged ahead with gains of 1.6% and 27% in the last two weeks, the singles market has dipped 12%, then 6%.

A bad week for 19 Management, with the disappointing display of Will Young's new single (see above) and a below-par performance from S Club's *Alive*. S Club's previous nine singles all reached the Top Three but their latest, *Alive* has to settle for a number five debut with sales of 26,500. It is the introductory single from the group's new album, *Seeing Double*, which is out today (November 25). Their previous hits were S Club 7. Their new name reflects the fact that

MARKET REPORT

TOP 10 COMPANIES

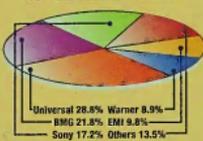


Figures show top 10 companies by % of total sales of the Top 75, and percentage share taken by % of total sales of the Top 25

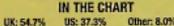
SALES UPDATE



TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



*Alive* is their first single since Paul Cattermole left the group in June. Meanwhile, Jennifer Lopez registers her

seventh straight Top five hit (and ninth from 10 singles) with *Jenny From the Block*, which debuts at number three. It is also the first

debut solo single Anything Is Possible. Green sold 1,108,269 copies on its first week in the shop, including 403,027 on the day of its release. Indeed, it sold more copies in its first four in the shops than his latest single sold last week. Young's disappointing sales tally is all the more remarkable as the record is a charity single for Children In Need. Last year's *CMH* single, *Have You Ever* by S Club 7, sold 143,000 on its first week.

single from a new album which is out this week - namely *This Is Me...Then*.

Welcome back to Mariah Carey, who confounds her critics by registering her first Top 10 solo hit for four years, debuting at number eight with *Through The Rain*. It is Carey's 28th hit in all and her 18th Top 10 single. And, like the S Club and Lopez singles, it is the first single from a new album - in Carey's case *Charmbracelet*, which is out next month.

Belgian dance act Lasgo have had three hits this year, but as the titles (all one word) get smaller so do the hits. They started off with *Something*, which reached number four, then got to number seven with *Alone*. This week they debut at number 17 with *Pray*.

Kelly Rowland enjoys her fourth Top 10 hit of the year, debuting at number 19 with *Heart of Gold*. Kelly previously from Flip & Fill's hit *True Love Never Dies* (seven February), reached nine with her debut solo single *Tell It To My Heart* in July and teamed up with K-Trance for *Forever* to reach six in September.

INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	LIKE I LOVE YOU	Justin Timberlake	Jive 525424 (P)
2	POOR LENO	Raymond	Wall Of Sound WALL0209 (P)
3	I LOVE ROCK 'N' ROLL	Salway Sparks	Jive 525422 (P)
4	OBSESSION	Tiësto & Jurkic X	Nebula NED0028 (ADD)
5	CONFUSION	Arthur Baker Vs New Order	Whacked Wacked10002 (SRD)
6	BORN TO SYNTHESIZE	Mona Lisa Overdrive	Platipus PLAT0107 (P)
7	LO (KAROLINA CAROL BELA)	DJ Marly And Xis Feet, Stamina MC	V Records V0552 (SRD)
8	GHOST (COWBOYS IN THE MOVIES)	Jenavus	Cowboy Music COW00306 (V)
9	YOU DON'T STOP	Jay Kikandi	BEK BEK03038 (ADD)
10	FLASHBACK	Rior Brothers	Tidy Two TIDY7011123 (ADD)
11	DIAMOND LIFE	Lozix Wop & Jay Sealae Pts	Distance D2048 (P)
12	SEVEN DAYS AND ONE WEEK	Day Mark	Nokkuz N04PNX1 (ADD)
13	DANCE TO THE UNDERGROUND	Radio 4	City Slang 221212 (V)
14	IN THIS WORLD	Moby	Mute LCCMPT216 (V)
15	PIRA	Lozix Moe Music H0MM0310 (V)	
16	3 MORE HIT SONGS FROM BRIGHT EYES	Bright Eyes	Wichita WEB01216 (V)
17	GO TO HAVE YOUR LOVE	Lenny X	V2 VNR02508 (SMOVP)
18	NEVER	Talishah	Classic CMC0203 (V)
19	MACHINE	Yeah Yeah Yeahs	Wichita WEB01216 (V)
20	GIMME THE LIGHT	Sean Paul	VP VPC05408 (V)

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SINGLES FACTFILE

Apparently set to become the first British male solo artist to date to register four number one singles in a calendar year, Will Young surprisingly falls so to do. After leading the chart all week with an advantage of 4,498 (17.6%) in Friday's sales flashes, Young's *Don't Let Me Down/You And I* ended up with sales of just 45,008, allowing fellow BMG star Christina Aguilera's *Dirty* to retain pole position with sales of 46,922. Young's



This Last	Title	Artist	Label
1	DIRTY	Christina Aguilera feat. Redman	RCA
2	DON'T LET ME DOWN/YOU & I	Will Young	BMG
3	JENNY FROM THE BLOCK	Jenny Jolo	Epice
4	DIAMOND LIFE	Kelly Rowland	Universal Island
5	ALEXA	Katy B	Polydor
6	THE KETCHUP SONG (ASERKE)	Lasgo	Ketchup
7	HEVENLY	Sam & Dave feat. The Roots	Mercury
8	THROUGH THE RAIN	Mariah Carey	Mercury
9	STRONGBELIEFS WITH URFACE	Sade	Nonesuch
10	UNBREAKABLE	Wendie	Mercury
11	ONE LOVE	Joe	Mercury
12	FM GONNA GETCHA GOOD!	Cherise Touch	Incentive
13	COME INTO MY WORLD	Kyle Minogue	Private
14	DIE ANOTHER DAY	Michael & Michael Biehn	Mercury
15	HEAVENLY	Justin Timberlake	Mercury
16	NO FLOW	Joe	Mercury
17	LOVE ON THE LINE	East West	East West
18	COMPLICATED	Aaliyah	Arista
19	PRAY	Lasgo	Mercury
20	THE GAME OF LOVE	De La Soul, Mobb Deep	Arista

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Shazam TAG CHART

This Last	Title	Artist	Label
1	YOU'RE A SUPERSTAR	Enimem	Interscope/Polydor
2	LOSE YOURSELF	Enimem	Interscope/Polydor
3	FAMILY PORTRAIT	Rick Ross	Arista
4	FEEL	Plink Williams	EMI/Chrysalis
5	THE LAST GOODBYE	Atiyah Othen	Interscope
6	SKNER BOI	Avril Lavigne	Death In Vegas
7	SCORPIO RISING	Death In Vegas	Concrete
8	MUNDIAL TO BACH KE	Parish MC	Intact/Karma
9	REVOLUTION	BK	Nokkuz
10	RUSHES	Darius	Mercury

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30 NOVEMBER 2002

Pos	Weeks	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)
1	1	<b>DIRTY</b>	Arista 7432195272/7432195214 (BMG)	Arista	7432195272/7432195214 (BMG)
2	NEW	<b>DON'T LET ME DOWN/YOU AND I</b>	Arista 7432195272/7432195214 (BMG)	Arista	7432195272/7432195214 (BMG)
3	NEW	<b>JENNY FROM THE BLOCK</b>	Epic 6735737/ (TEN)	Epic	6735737/ (TEN)
4	6	<b>DILEMMA</b>	Island MCA 7432195272/7432195214 (BMG)	Island	MCA 7432195272/7432195214 (BMG)
5	NEW	<b>ALIVE</b>	Polydor 06592/0058914 (U)	Polydor	06592/0058914 (U)
6	7	<b>THE KETCHUP SONG (ASEREJE)</b>	Columbia 67352/0273134 (TEN)	Columbia	67352/0273134 (TEN)
7	4	<b>HEAVEN</b>	Data/Ministry Of Sound DATA803/DATA804 (MCA/VEVO)	Data	Ministry Of Sound DATA803/DATA804 (MCA/VEVO)
8	NEW	<b>THROUGH THE RAIN</b>	Mercury 06587/0263074 (U)	Mercury	06587/0263074 (U)
9	2	<b>STRONGER/ANGELS WITH DIRTY FACES</b>	Island/Island CD843/CD843 (BMG)	Island	Island CD843/CD843 (BMG)
10	4	<b>UNBREAKABLE</b>	S 7432195272/7432195214 (BMG)	S	7432195272/7432195214 (BMG)
11	3	<b>I'M GONNA GETCHA GOOD!</b>	Mercury 17227/0272294 (U)	Mercury	17227/0272294 (U)
12	NEW	<b>RHINESTONE COWBOY (GIDDY UP GIDDY UP)</b>	Selena/Mercury 92544/025436 (U)	Selena	Mercury 92544/025436 (U)
13	2	<b>LOVE ON THE LINE</b>	East West SOLAD002/SOLAD002 (TEN)	East West	SOLAD002/SOLAD002 (TEN)
14	NEW	<b>NO FLIGHT</b>	Epic 6732032/6732036 (TEN)	Epic	6732032/6732036 (TEN)
15	5	<b>LIKE I LOVE YOU</b>	Jive 92544/025436 (U)	Jive	92544/025436 (U)
16	NEW	<b>STILL WAITING</b>	Mercury 06587/0263074 (U)	Mercury	06587/0263074 (U)
17	NEW	<b>PRAY</b>	Positive CDTV154/CTV17162 (E)	Positive	CDTV154/CTV17162 (E)
18	4	<b>DIE ANOTHER DAY</b>	Warner Bros W59520 (W)9520 (TEN)	Warner Bros	W59520 (W)9520 (TEN)
19	1	<b>HEART OF GOLD</b>	All Around The World KCGS021/1 (AMDU)	All Around The World	KCGS021/1 (AMDU)
20	5	<b>ONE LOVE</b>	Innocent SINC041/SINC041 (E)	Innocent	SINC041/SINC041 (E)
21	4	<b>WORK IT</b>	Elektra E7349/0273491 (TEN)	Elektra	E7349/0273491 (TEN)
22	5	<b>COME INTO MY WORLD</b>	Parlophone CDR50950 (U)	Parlophone	CDR50950 (U)
23	NEW	<b>LEAFY MYSTERIES</b>	Independent ISOMMS355 (TEN)	Independent	ISOMMS355 (TEN)
24	3	<b>HAPPY</b>	Def Jam 06592/0058914 (U)	Def Jam	06592/0058914 (U)
25	1	<b>THE SCIENTIST</b>	Parlophone CDR5098 (U)	Parlophone	CDR5098 (U)
26	NEW	<b>GETAWAY</b>	Hut/Virgin HUTCD100 (E)	Hut/Virgin	HUTCD100 (E)
27	NEW	<b>FROM THE CHURCH TO DA PALACE</b>	Priority 5516102/ (TEN)	Priority	5516102/ (TEN)
28	1	<b>THE GAME OF LOVE</b>	Arista 7432195272/7432195214 (BMG)	Arista	7432195272/7432195214 (BMG)
29	NEW	<b>OBSESSIONS</b>	Epic 6732932/ (TEN)	Epic	6732932/ (TEN)
30	1	<b>OBJECTION (TANGO)</b>	Epic 6734202/6734204 (TEN)	Epic	6734202/6734204 (TEN)
31	1	<b>I LOVE ROCK 'N' ROLL</b>	Jive 92544/025436 (U)	Jive	92544/025436 (U)
32	NEW	<b>BILLE JEAN</b>	Incentive CENT35 CD52 - BMN/VEVO	Incentive	CENT35 CD52 - BMN/VEVO
33	2	<b>PUT THE NEEDLE ON IT</b>	London/London LONCD470/LONCD470 (TEN)	London	LONDON470/LONCD470 (TEN)
34	1	<b>DON'T WANNA KNOW</b>	Island MCA 7432195272/7432195214 (BMG)	Island	MCA 7432195272/7432195214 (BMG)
35	2	<b>IT'S ALL GRAVY</b>	Real Gone Music REALT002/REALT002 (TEN)	Real Gone Music	REALT002/REALT002 (TEN)
36	4	<b>WHAT'S YOUR FLAVA?</b>	Wildstar CW1043/CW1043 (BMG)	Wildstar	CW1043/CW1043 (BMG)
37	4	<b>ALL OUT OF LOVE</b>	WEA WEA3030/WEA3030 (TEN)	WEA	WEA3030/WEA3030 (TEN)

Pos	Weeks	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)
38	NEW	<b>POOR LON</b>	Wall Of Sound WALL02701/ (U)	Wall Of Sound	WALL02701/ (U)
39	27	<b>NO ONE KNOWS</b>	Interscope/Polydor 49381122/ (U)	Interscope	49381122/ (U)
40	24	<b>HEY SEXY LADY</b>	MCA/Island MCA7432195272/7432195214 (BMG)	MCA/Island	MCA7432195272/7432195214 (BMG)
41	26	<b>MUSIC GETS THE BEST OF ME</b>	Polydor 06592/0058914 (U)	Polydor	06592/0058914 (U)
42	10	<b>JUST LIKE A PIRATE</b>	Arista 7432195272/7432195214 (BMG)	Arista	7432195272/7432195214 (BMG)
43	4	<b>BECAUSE THE NIGHT</b>	Product/Incentive PD70203/PD70203 (MCA/VEVO)	Product/Incentive	PD70203/PD70203 (MCA/VEVO)
44	2	<b>I MISS YOU</b>	Columbia 67352/0273134 (TEN)	Columbia	67352/0273134 (TEN)
45	13	<b>THE TIDE IS HIGH (GET THE FEELING)</b>	Innocent SINC038/SINC038 (E)	Innocent	SINC038/SINC038 (E)
46	17	<b>CLEANIN' OUT MY CLOSET</b>	Interscope/Polydor 49381122/49381122 (U)	Interscope	49381122/49381122 (U)
47	30	<b>NEW DIRECTION</b>	Polyd/06592/0058914 (U)	Polyd	06592/0058914 (U)
48	5	<b>THE ZEPHYR SONG</b>	Warner Bros W59520 (W)9520 (TEN)	Warner Bros	W59520 (W)9520 (TEN)
49	27	<b>THE LONG AND WINDING ROAD/SUSPICIOUS MINDS</b>	EMI/Universal 06587/0263074 (U)	EMI/Universal	06587/0263074 (U)
50	NEW	<b>DROWNY</b>	Columbia 67352/0273134 (TEN)	Columbia	67352/0273134 (TEN)
51	NEW	<b>SOMETHING'S GOING ON</b>	London LONCD470 (U)	London	LONCD470 (U)
52	NEW	<b>ELECTRICAL STORM</b>	Island/Island CD843/CD843 (BMG)	Island	Island CD843/CD843 (BMG)
53	NEW	<b>ORDINARY DAY</b>	ASAM/Polydor 49381122/49381122 (U)	ASAM/Polydor	49381122/49381122 (U)
54	8	<b>DOWN BOY</b>	RCA 7421193152 (BMG)	RCA	7421193152 (BMG)
55	55	<b>DOWN BOY</b>	London LONCD468/LONCD468 (TEN)	London	LONCD468/LONCD468 (TEN)
56	NEW	<b>WHAT I GO TO SCHOOL FOR</b>	Nebula NEBC029 (A02)	Nebula	NEBC029 (A02)
57	43	<b>COMPLICATED</b>	Arista 7432195272/7432195214 (BMG)	Arista	7432195272/7432195214 (BMG)
58	1	<b>WONDERBOY</b>	Epic 6733373/ (TEN)	Epic	6733373/ (TEN)
59	24	<b>FEVER FREI</b>	Universal MCA50402/ (U)	Universal	MCA50402/ (U)
60	2	<b>ALL THAT MATTERED (LOVE YOU DOWN)</b>	Creedence CDR6292 (U)	Creedence	CDR6292 (U)
61	4	<b>I'M RIGHT HERE</b>	Wild Card/Polydor 06592/0058914 (U)	Wild Card/Polydor	06592/0058914 (U)
62	16	<b>I VU BETTER</b>	Def Jam 06592/0058914 (U)	Def Jam	06592/0058914 (U)
63	NEW	<b>CONFUSSION</b>	Whacked WAKT0030 (S10)	Whacked	WAKT0030 (S10)
64	55	<b>GOT TO HAVE YOUR LOVE</b>	VIR5025660/VIR5025660 (MCA/VEVO)	VIR5025660	VIR5025660 (MCA/VEVO)
65	48	<b>SHINY DISCO BALLS</b>	Creedence CREAM202 (U)	Creedence	CREAM202 (U)
66	RE	<b>COME BACK AROUND</b>	Epic 6733373/ (TEN)	Epic	6733373/ (TEN)
67	RE	<b>CHECK THE MEANING</b>	Hut/Virgin HUTCD100 (E)	Hut/Virgin	HUTCD100 (E)
68	4	<b>TAKE MY BREATH AWAY</b>	Concept CD00133 (AMDU)	Concept	CD00133 (AMDU)
69	NEW	<b>ELEVATION (MOVE YOUR BODY) 2002</b>	RCA/RCA/VEVO 7421193152 (BMG)	RCA/RCA/VEVO	7421193152 (BMG)
70	63	<b>LIFE GOES ON</b>	Curly/London CURCD006/CURCD006 (TEN)	Curly/London	CURCD006/CURCD006 (TEN)
71	RE	<b>PAPA DON'T PREACH</b>	Warner Bros W59520 (W)9520 (TEN)	Warner Bros	W59520 (W)9520 (TEN)
72	66	<b>DOWN 4</b>	Murder Inc 06592/0058914 (U)	Murder Inc	06592/0058914 (U)
73	RE	<b>THERE BY THE GRACE OF GOD</b>	Epic 6733373/ (TEN)	Epic	6733373/ (TEN)
74	RE	<b>MY SPECIAL</b>	Prism RLINCD303/RLINCD303 (MCA/VEVO)	Prism	RLINCD303/RLINCD303 (MCA/VEVO)
75	51	<b>VISION</b>	WEA WEA3030/WEA3030 (TEN)	WEA	WEA3030/WEA3030 (TEN)

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### ALBUMS COMMENTARY

by ALAN JONES



Although it has yet to spawn any singles, Robbie Williams' Escapology arrived with quite a bang last week, selling upwards of 254,000 copies to command an 8.2% slice of the album charts. Although its opening week was smaller than Williams' last two albums, Escapology was in line with EMI expectations, and represents the second highest weekly sales registered by any album this year, falling 10,000 short of the 274,000 opening staged by Coldplay's second album A Rush of Blood to the Head at the end of August.

Williams had the second biggest-selling album of both 2000 (with Sing When You're Winning) and 2001 (Sing When You're Winning) but Escapology (number 44 for the year after six days) stands a better chance of getting the title in 2002, as the target is not so high. In 2000, The Beatles' 1 was top with 1.85m sales, 250,000 more than Sing. Last year, Dido's No Angel took the prize with 1.92m, while Swing sold 1.45m.

### MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 25 titles chart



Thus far in 2002, no album has sold 1m copies, although the record which has led the race for much of the year and is still number

### ALBUMS FACTFILE

Robbie's fifth solo album Escapology sold more than 254,000 copies last week to debut at number one. That is 10.5% less than the 295,000 opening tally of Swing When You're Winning a year ago, and 15.6% down on the 313,000 buyers who put Williams' previous album, Sing When You're Winning at number one on its September 2000 debut. But Escapology beats the 132,000 first-week sale of his

second album I've Been Expecting You, and comes in 250,000 sales ahead of the introductory tally of his debut, Life Thru A Lens, which opened in 11th position with 14,500 sales in October 1997 (reaching number one after a 28-week gestation. It spent two weeks at number one, while Life Thru A Lens and Sing When You're Winning both reigned for three weeks and Swing... was number one for seven weeks.

namely extra mixes of the singles Here and Maybe plus the new track To Love A Woman, a duet with Lionel Richie. Escape sold nearly 33,000 copies last week to take its overall 2002 tally to 903,000.

Meanwhile, Shania Twain's daunting task of following up her multi-platinum 1997 releases Come On Over is off to a brisk start. Twain's new album, Up!, sold nearly 73,000 copies last week and debuts at number four. Come On Over sold a meagre 122 copies on its first week, but went on to become one of the 10 biggest sellers of all-time in the UK, and the biggest by a female solo artist to date, with sales of more than 3.24m. Up! is an odd album in many ways: it is a double-disc set even though it is not indicated as such on the packaging. The first CD comprises pop versions of the album's 19 songs, and the second has them in waddling covers - except in America where the world songs are re-packaged by country mixes. As for the titles, no fewer than nine of them end with exclamation marks.

### COMPILATIONS

Four weeks ago fewer than 500,000 compilations were sold, but last week the figure topped the million mark for the first time in 2002, still of which suggests two things - Christmas is coming and a new Now! album has arrived.

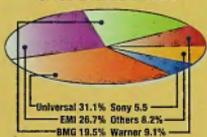
Now That's What I Call Music! 53 was released last Monday and sold almost 190,000 copies in the week. That is a 19% share of the market and more than its six nearest rivals' share added together. Impressive as that may sound, it is nevertheless way down on the first-week tallies of the equivalent Now! releases in recent years. Now! 50 opened a year ago with 267,000 sales, while Now! 47 sold 245,000 on its 2000 debut and Now! 44 made the all-time best Now! opening in 1999 with 278,000 sales. The last time the pre-Christmas Now! release started

with a smaller tally was in 1997 when Now! 38 started out with 152,000 sales on its way to a 1.1m sale.

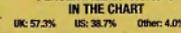
Throughout its 19-year history, the biggest selling of the three annual Now! releases is the one that coincides with the Christmas market - but Now! 53 has, surprisingly, the lowest first-week sale of the series to date. Now! 51 started with 224,500 sales in March and Now! 52 sold 227,500 the week it was released in July.

Now! 53's problems may simply be a reflection of the overall singles market malaise - or it may be that it contains fewer major hits than is customary. Among its 43 tracks are minor successes like Imagine by Eva Cassidy (a number 118 chart single) and a number of records which peaked in the teens.

### TOP CORPORATE GROUPS



### PERCENTAGE OF UK ACTS IN THE CHART



one - Enrique Iglesias' Escape - gets a new lease of life this week, scoring 53-16 after being repackaged with a trio of bonus cuts,

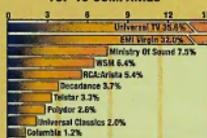
### INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (date/genre)
1	NEW	GREATEST HITS 43-92	Kylie Minogue	PWL 824082 (P)
2	1	AUSTIFIED	Justin Timberlake	A&W 824772 (P)
3	2	THE VERY BEST OF	The Stone Roses	Silverstone 520382 (P)
4	3	HAVE YOU GOT THE FEELING?	Buddy Brown Day	XL XLKCD156 (V)
5	NEW	THE CELTIC CHILLOUT ALBUM	Various	Decadence DCC7007 (TEN)
6	4	SONGBIRD	Eva Cassidy	Blix Street/HOT 021005 (HOT)
7	5	IMAGINE	Eva Cassidy	Blix Street/HOT 021005 (HOT)
8	6	THINKING IT OVER	Liberty X	V2 VUR191782 (3M)(P)
9	7	TRIP	Moby	Mina CDSTUW602 (V)
10	10	MELODY AM	Freddie	Walt Of Sound HML02027 (P)
11	12	COMFORT IN SOUND	Freddie	Echo ECHO043 (P)
12	9	LOST HORIZONS	Liamon Kelly	Impostart Foy01 IXFLCD150 (P)
13	6	LOVEBOX	Groove Armada	Pepper PEP20382 (P)
14	11	GREATEST HITS	Bjork	One Little Indian TPLP5902 (P)
15	13	DANCING DOWN THE STONEY ROAD	Chris Rea	Jazzee Blue JBUECD01X (3M)(P)
16	16	UP THE BRACKET	The Libertines	Rough Trade RTM4ED005 (P)
17	17	PLAY	Moby	Mina CDSTUW601 (V)
18	NEW	PUSH THE BEAT FOR THIS AM - THE SINGLES	Savage	Swindell Tracks/EMI UK HML19120 (P)
19	NEW	THE OUTSUNS	The Outcasts	V2 VUR 12062 (3M)(P)
20	15	1	Sigur Ros	Fat Cat FCD022 (V)

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### MARKET REPORT

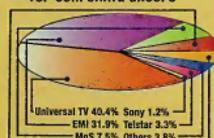
#### TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 25



#### TOP CORPORATE GROUPS



#### COMPILATIONS' SHARE OF TOTAL SALES

Artist average: 76.0%  
Compilations: 24.0%

### THE YEAR SO FAR... TOP 20 SINGLES

UK	US	Artist	Label
1	1	ANYTHING IS POSSIBLE/EVERGREEN	WILL YOUNG
2	2	UNCHAINED MELODY	GARETH GATES
3	3	HERO	ENRIQUE IGLESIAS
4	4	A LITTLE LESS CONVERSATION	ELVIS VS JXL
5	5	ANYONE OF US (STUPID MISTAKE)	GARETH GATES
6	10	DILEMMA	NELLY FT KELLY ROWLAND
7	6	WHENEVER WHEREVER	SHAGRA
8	7	JUST A LITTLE	LIBERTY X
9	8	WITHOUT ME	ENRIQUE IGLESIAS
10	9	IF TOMORROW NEVER COMES	RONAN KEATING
11	11	HOW YOU REMIND ME	NICKELBACK
12	13	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN
13	14	THE KETCHUP SONG (ASBRIE)	LAS KETCHUP
14	12	JUST A LITTLE	HOLLY WILKINSON
15	15	THE LEGAL SONG	SCOTTER
16	15	LIGHT MY FIRE	WILL YOUNG
17	16	COLOURBLIND	DARLUS
18	17	ME JULIE	ALI & AN SHADGY
19	17	GET THE PARTY STARTED	PANK
20	20	ONE STEP CLOSER	S CLUB JUNIOR

© The Official UK Charts Company 2002. Last week's positions in parentheses chart from three weeks ago

# OFFICIAL CHARTS 30/11/2002

music week

## SINGLES

- 1 DIRTY**  
Christian Aguilera feat. Redman  
RCA
- 2 DON'T LET ME DOWN/YOU AND I** Will Young  
S
- 3 JENNY FROM THE BLOCK** Jennifer Lopez  
Epic
- 4 DILEMMA** Ne'ly feat. Kelly Rowland  
Universal/Unisland
- 5 ALIVE S Club**  
Polydor
- 6 THE KETCHUP SONG (ASSFUEL)** Las Ketchup  
Columbia
- 7 HEAVEN DJ** Sammy & Vano feat. Do  
Dada/Ministry Of Sound
- 8 THROUGH THE RAIN** Mariah Carey  
Mercury
- 9 STRONGER/CHANGES WITH DIRTY** FACES Sugababes  
Island/Heart
- 10 UNBREAKABLE** Westlife  
S



THE OFFICIAL  
**UK CHARTS**  
COMPANY

BIG B RADIO 1  
97.9FM  
TOP  
20  
CHARTS

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## MASAI DO THAT THANG

REMIXES BY  
PROJECT  
STARBLASER  
SYNCLONE  
NUMBER 1 IN DJ MAGAZINE CHART



## ALBUMS

- 1 ESCAPOLOGY**  
Robbie Williams  
EMI
- 2 UNBREAKABLE - THE GREATEST HITS VOL. 1** Westlife  
S
- 3 ONE LOVE** Blue  
Innocent
- 4 UP!** Shania Twain  
Mercury
- 5 THE GREATEST HITS 1970-2002** Elton John  
Mercury
- 6 MISSUNDAZOTOOD** Pink  
Arista
- 7 A NEW DAY AT MIDNIGHT** David Gray  
East West
- 8 IT HAD TO BE YOU - THE GREAT AMERICAN SONGBOOK** Rod Stewart  
J
- 9 ELVIS - 30 #1 HITS** Elvis Presley  
RCA
- 10 WHAT MY HEART WANTS TO SAY** Gareth Gates  
S
- 11 A RUSH OF BLOOD TO THE HEAD** Coldplay  
Parlophone
- 12 LET GO** Avril Lavigne  
Arista
- 13 REPRISÉ** Russell Watson  
Decca
- 14 THE LAST TEMPTATION** Ja Rule  
Def Jam/Mercury
- 15 BY THE WAY** Red Hot Chili Peppers  
Warner Bros
- 16 ESCAPE** Enrique Iglesias  
Interscope/Polydor
- 17 MORE FRIENDS - SMALL WORLD** Big Band 2, Jossie Holland  
V&A
- 18 SENTIMENTAL** Andrea Bocelli  
Philips
- 19 SLICKER THAN YOUR AVERAGE** Craig David  
Wildstar
- 20 GREATEST HITS 87-92** Kylie Minogue  
PWL



# CLUB CHARTS 30/11/2002

# music week

## COMMERCIAL POP TOP 30

Rank	Week In	Label	Title	Artist
1	3	Innocent	1 YOU MAKE ME FEEL LIKE A STAR (GEMMA LEE & THE BROTHER MIXES)	1
2	3	Innocent	2 WHEN YOU'VE DONE SOMETHING (LUCY INGRAM & RAY WENDY)	2
3	3	Innocent	3 ALL AROUND THE WORLD (LUCY INGRAM & RAY WENDY)	3
4	1	Multiply	4 I'M IN MY MIND (RAY WENDY)	4
5	1	Multiply	5 I'M IN MY MIND (RAY WENDY)	5
6	1	Multiply	6 I'M IN MY MIND (RAY WENDY)	6
7	1	Multiply	7 I'M IN MY MIND (RAY WENDY)	7
8	1	Multiply	8 I'M IN MY MIND (RAY WENDY)	8
9	1	Multiply	9 I'M IN MY MIND (RAY WENDY)	9
10	1	Multiply	10 I'M IN MY MIND (RAY WENDY)	10
11	1	Multiply	11 I'M IN MY MIND (RAY WENDY)	11
12	1	Multiply	12 I'M IN MY MIND (RAY WENDY)	12
13	1	Multiply	13 I'M IN MY MIND (RAY WENDY)	13
14	1	Multiply	14 I'M IN MY MIND (RAY WENDY)	14
15	1	Multiply	15 I'M IN MY MIND (RAY WENDY)	15
16	1	Multiply	16 I'M IN MY MIND (RAY WENDY)	16
17	1	Multiply	17 I'M IN MY MIND (RAY WENDY)	17
18	1	Multiply	18 I'M IN MY MIND (RAY WENDY)	18
19	1	Multiply	19 I'M IN MY MIND (RAY WENDY)	19
20	1	Multiply	20 I'M IN MY MIND (RAY WENDY)	20
21	1	Multiply	21 I'M IN MY MIND (RAY WENDY)	21
22	1	Multiply	22 I'M IN MY MIND (RAY WENDY)	22
23	1	Multiply	23 I'M IN MY MIND (RAY WENDY)	23
24	1	Multiply	24 I'M IN MY MIND (RAY WENDY)	24
25	1	Multiply	25 I'M IN MY MIND (RAY WENDY)	25
26	1	Multiply	26 I'M IN MY MIND (RAY WENDY)	26
27	1	Multiply	27 I'M IN MY MIND (RAY WENDY)	27
28	1	Multiply	28 I'M IN MY MIND (RAY WENDY)	28
29	1	Multiply	29 I'M IN MY MIND (RAY WENDY)	29
30	1	Multiply	30 I'M IN MY MIND (RAY WENDY)	30

## UPFRONT CLUB CHART TOP 40

Rank	Week In	Label	Title	Artist
1	3	Innocent	1 BE WITH YOU (MELBY GRAHAM STAGGROVE & THE BROTHER MIXES)	1
2	3	Innocent	2 SLEEP (IAN DAILY & MARY MCGEE)	2
3	1	Innocent	3 TALK FROM THE MOUTH (HYPERION & THE BROTHER MIXES)	3
4	3	Innocent	4 OBSESSION (ORIGINAL FRAME & THE BROTHER MIXES)	4
5	1	Innocent	5 STONES (ANTHONY SPACIOUS & THE BROTHER MIXES)	5
6	1	Innocent	6 HERE COMES THE TRAIN (N.R.C.)	6
7	1	Innocent	7 FREQUENCER (JASSON & THE BROTHER MIXES)	7
8	1	Innocent	8 FLYING THROUGH THE NIGHT (JASSON & THE BROTHER MIXES)	8
9	1	Innocent	9 I'M IN MY MIND (RAY WENDY)	9
10	1	Innocent	10 I'M IN MY MIND (RAY WENDY)	10
11	1	Innocent	11 I'M IN MY MIND (RAY WENDY)	11
12	1	Innocent	12 I'M IN MY MIND (RAY WENDY)	12
13	1	Innocent	13 I'M IN MY MIND (RAY WENDY)	13
14	1	Innocent	14 I'M IN MY MIND (RAY WENDY)	14
15	1	Innocent	15 I'M IN MY MIND (RAY WENDY)	15
16	1	Innocent	16 I'M IN MY MIND (RAY WENDY)	16
17	1	Innocent	17 I'M IN MY MIND (RAY WENDY)	17
18	1	Innocent	18 I'M IN MY MIND (RAY WENDY)	18
19	1	Innocent	19 I'M IN MY MIND (RAY WENDY)	19
20	1	Innocent	20 I'M IN MY MIND (RAY WENDY)	20
21	1	Innocent	21 I'M IN MY MIND (RAY WENDY)	21
22	1	Innocent	22 I'M IN MY MIND (RAY WENDY)	22
23	1	Innocent	23 I'M IN MY MIND (RAY WENDY)	23
24	1	Innocent	24 I'M IN MY MIND (RAY WENDY)	24
25	1	Innocent	25 I'M IN MY MIND (RAY WENDY)	25
26	1	Innocent	26 I'M IN MY MIND (RAY WENDY)	26
27	1	Innocent	27 I'M IN MY MIND (RAY WENDY)	27
28	1	Innocent	28 I'M IN MY MIND (RAY WENDY)	28
29	1	Innocent	29 I'M IN MY MIND (RAY WENDY)	29
30	1	Innocent	30 I'M IN MY MIND (RAY WENDY)	30

## URBAN TOP 30

Rank	Week In	Label	Title	Artist
1	1	Atlantic	1 WORK IT (MISSEY)	1
2	1	Atlantic	2 THE BUCKLE UP (MISSEY)	2
3	1	Atlantic	3 PUT HIM ON (MISSEY)	3
4	1	Atlantic	4 GIRL TALK (MISSEY)	4
5	1	Atlantic	5 MAKE YOU KNOW ME (MISSEY)	5
6	1	Atlantic	6 WHO'S YOUR FAVORITE (MISSEY)	6
7	1	Atlantic	7 WHO'S YOUR FAVORITE (MISSEY)	7
8	1	Atlantic	8 WHO'S YOUR FAVORITE (MISSEY)	8
9	1	Atlantic	9 WHO'S YOUR FAVORITE (MISSEY)	9
10	1	Atlantic	10 WHO'S YOUR FAVORITE (MISSEY)	10
11	1	Atlantic	11 WHO'S YOUR FAVORITE (MISSEY)	11
12	1	Atlantic	12 WHO'S YOUR FAVORITE (MISSEY)	12
13	1	Atlantic	13 WHO'S YOUR FAVORITE (MISSEY)	13
14	1	Atlantic	14 WHO'S YOUR FAVORITE (MISSEY)	14
15	1	Atlantic	15 WHO'S YOUR FAVORITE (MISSEY)	15
16	1	Atlantic	16 WHO'S YOUR FAVORITE (MISSEY)	16
17	1	Atlantic	17 WHO'S YOUR FAVORITE (MISSEY)	17
18	1	Atlantic	18 WHO'S YOUR FAVORITE (MISSEY)	18
19	1	Atlantic	19 WHO'S YOUR FAVORITE (MISSEY)	19
20	1	Atlantic	20 WHO'S YOUR FAVORITE (MISSEY)	20
21	1	Atlantic	21 WHO'S YOUR FAVORITE (MISSEY)	21
22	1	Atlantic	22 WHO'S YOUR FAVORITE (MISSEY)	22
23	1	Atlantic	23 WHO'S YOUR FAVORITE (MISSEY)	23
24	1	Atlantic	24 WHO'S YOUR FAVORITE (MISSEY)	24
25	1	Atlantic	25 WHO'S YOUR FAVORITE (MISSEY)	25
26	1	Atlantic	26 WHO'S YOUR FAVORITE (MISSEY)	26
27	1	Atlantic	27 WHO'S YOUR FAVORITE (MISSEY)	27
28	1	Atlantic	28 WHO'S YOUR FAVORITE (MISSEY)	28
29	1	Atlantic	29 WHO'S YOUR FAVORITE (MISSEY)	29
30	1	Atlantic	30 WHO'S YOUR FAVORITE (MISSEY)	30

## PRE-RELEASE AIRPLAY TOP 20

Rank	Week In	Label	Title	Artist
1	1	Atlantic	1 PRAY LEAD (MISSEY)	1
2	1	Atlantic	2 YOU'RE A SUPERSTAR (MISSEY)	2
3	1	Atlantic	3 THE WAY YOU FEEL (MISSEY)	3
4	1	Atlantic	4 HOLDING ON TO YOU (MISSEY)	4
5	1	Atlantic	5 PASSION (MISSEY)	5
6	1	Atlantic	6 WHO'S YOUR FAVORITE (MISSEY)	6
7	1	Atlantic	7 WHO'S YOUR FAVORITE (MISSEY)	7
8	1	Atlantic	8 WHO'S YOUR FAVORITE (MISSEY)	8
9	1	Atlantic	9 WHO'S YOUR FAVORITE (MISSEY)	9
10	1	Atlantic	10 WHO'S YOUR FAVORITE (MISSEY)	10
11	1	Atlantic	11 WHO'S YOUR FAVORITE (MISSEY)	11
12	1	Atlantic	12 WHO'S YOUR FAVORITE (MISSEY)	12
13	1	Atlantic	13 WHO'S YOUR FAVORITE (MISSEY)	13
14	1	Atlantic	14 WHO'S YOUR FAVORITE (MISSEY)	14
15	1	Atlantic	15 WHO'S YOUR FAVORITE (MISSEY)	15
16	1	Atlantic	16 WHO'S YOUR FAVORITE (MISSEY)	16
17	1	Atlantic	17 WHO'S YOUR FAVORITE (MISSEY)	17
18	1	Atlantic	18 WHO'S YOUR FAVORITE (MISSEY)	18
19	1	Atlantic	19 WHO'S YOUR FAVORITE (MISSEY)	19
20	1	Atlantic	20 WHO'S YOUR FAVORITE (MISSEY)	20

Compiled from pre-release analysis of dance records on Capital FM, the Galaxy, Smooth, Radio One and The View  
© Music Week

Compiled from pre-release analysis of dance records on Capital FM, the Galaxy, Smooth, Radio One and The View  
© Music Week

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An initiative by Pop Culture Weekly where we list the 100 top Pop CDs from

- 1 **THE MAN** (Dimitrios)  
2 **LOVE STORY** (Lip A Barbara)  
3 **MUNDO TO MACH KE PENHAI MC** (Reprising on which he has been featured in the Top 100 in 2007)  
4 **HOW COME YOU DON'T LOVE ME** (Chris La)  
5 **COME ON OVER** (John Silver)  
6 **CHANGES** (Samy Stern) (with Ike)  
7 **HELLA BROTHER DIMITRIOS** (with Ike)  
8 **LOVE & ME NOW** (Jenny)  
9 **LETTERS** (with Ike) (with Ike)  
10 **IF EVERYBODY IN THE WORLD STOPPED DANCING** (with Ike)  
11 **CHANGE THE WORLD** (Dina Lenny)  
12 **HEAVENS IS GLASS** (with Ike)  
13 **DAVID DAVE** (with Ike)  
14 **SOUL** (with Ike)  
15 **SAC IT TO ME** (with Ike)  
16 **WHAT YOU NEED** (with Ike)  
17 **HUMANISM** (with Ike)  
18 **THE MACE** (with Ike)  
19 **IT'S NOT IN CHINA** (with Ike)  
20 **ROCK** (with Ike)

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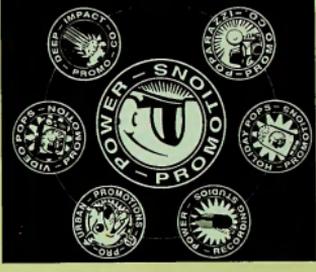
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**For more information on the upfront dance charts contact Scott Green on 020 7579 4451 or scott@musicweek.com**

**TOP 10 BREAKERS**

- 1 **LADIES GRI** (ORIGINALTYPE SQUAD/LESSE JACKSON MAKES) (Ruffin)  
2 **FX BY SINK** (DJ Sneak)  
3 **WHAT YOU NEED** (Circles)  
4 **BEAT GOES ON** (Bob Stritch)  
5 **PLACE YOUR HANDS** (TAGE DOTTOROGOS/ALAN JONES) (Real)  
6 **MISSING YOU** (KESAVI APPECC/LOSHAR/ALAN) (Lug Carr)  
7 **CONCESSIONS** (Linnart)  
8 **THE FUTURE** (Darryl Under)  
9 **TOP OF THE WORLD** (L'Orchestra)  
10 **TICKA** (SUNDI/SUN DJ Gregory)



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**CHART COMMENTARY**  
by ALAN JONES

The cats get the cream twice over this week, with Atomic Kitten's Be With You jumping 4-1 on the Commercial Pop chart and so on. Charts, its success on the Commercial Pop chart is not so surprising, but the nuclear pussies have never ventured near the top of the Upfront Chart before and their success there was helped somewhat by both the fact that upfront jocks were serviced with a white label mentioning the participation of Milky but not of Atomic Kitten themselves, and the fact that Atomic Kitten's contribution to the track was severely diluted by Milky's endeavors. Either way, it is an interesting career development for the Liverpool lasses.

Not content with helping Atomic Kitten, Milky themselves have the week's highest new entry on the Commercial Pop Chart, debuting at number four with In My Mind. Meanwhile, the Upfront Chart's highest new entry - and the highest for several weeks - is Freebouter by Driftwood, a big new Dutch trance choir, which has been getting support from Judge Jules and Dave Pearce, to name but two. It debuts at number eight.

Atomic Kitten may have the number one record on the Upfront Chart but the act with most support overall is Conjure One, who have actually conjured up two simultaneous club monsters with Sleep, which moves 3-2, and Tears From the Moon, up 19-3. Conjure One is Canadian Rhyx Fulgur, who used to be in DeJaght; Sleep is a track from their upcoming album, also called Conjure One, while Tears From the Moon (which features Sinead O'Connor on vocals) is a future single.

Women set the pace on the Urban Chart, where the highest placed male artist is Max, who has a long way to look up to the girls, from seventh position. Missy Elliott's J'Adore Me is another high to register a Block week with Jennifer Lopez's very busy behind. Missy's single has finally peaked and some DJs have moved on to playing tracks from a sampler for her new album Under Construction, which debuts at number 27 as a result. The only other new entry to the chart is the new Busta Rhymes single Make It Clap, which debuts at number 13.

- 14 **21** WORK IT Missy Elliott Elektra  
 8 **22** COME INTO MY WORLD Kylie Minogue Parlophone  
 8 **23** LEAFY MYSTERIES Paul Weller Independent  
 13 **24** HAPPY Ashanti Def Jam/Mercury  
 10 **25** THE SCIENTIST Coldplay Parlophone  
 8 **26** GETAWAY The Music Hut/Virgin  
 8 **27** FROM THA CHUUNCHU TO DA PALACE Smokey Dogg Priority  
 16 **28** THE GAME OF LOVE Santana feat. Michelle Branch Arista  
 8 **29** OBSESSIONS Swede Epic  
 17 **30** OBLECTION (TANZO) Shazkita Epic



- 21 **31** I LOVE ROCK 'N' ROLL Britney Spears Jive  
 1 **32** BILLIE JEAN Sound Bluntz Incentive  
 20 **33** PUT THE NEEDLE ON IT Darnell Minogue London  
 19 **34** DON'T WANNA KNOW Shy FX & Power feat. DJ & Schebde fir  
 23 **35** IT'S ALL GRAVY Ramo feat. Christina Milian Reelness  
 24 **36** WHAT'S YOUR FAVORITE CRAIG DAVID Wildstar  
 27 **37** ALL OUT OF LOVE H & Cifer WEA  
 1 **38** POOR LENO Royksopp Well Of Sound  
 27 **39** NO ONE KNOWS QUENSE OF THE STONE AGE Interscope/Polydr  
 25 **40** HEY SEXY LADY Shaggy MCA/Universal

## KEY UPCOMING RELEASES

- BLUE FEAT. ELTON JOHN: Song Seems to Be the Hardest Word (Innocent) Dec 9  
 EMINEM: Lose Yourself (Interscope/Polydr) Dec 2  
 GARTH GATES: What My Heart Wants to Say (S) Dec 9  
 ROMAN KEATINGE FEAT. LULU: We've Got Tonight (Polydr) Nov 25  
 AVIRIL LAVIGNE: Skater Boi (RCA) Dec 16  
 POPSTARS RIVALS (MABLE: Da (Eoul/Dive) Dec 16  
 POPSTARS RIVALS (FEMALE): Da (Polydr) Dec 16  
 S CLUB JUNIORS: Pappy Love/Sleigh Ride (Polydr) Dec 9  
 WESTLIFE: Miss You Nights (S) Jan 6  
 ROBBIE WILLIAMS: Feel (EMI/Chrysalis) Dec 2

## COMPILATIONS

## 1 NOW THAT'S WHAT I CALL MUSIC 53

EMV/Universal

Virgin/EMI

## 11 CAPITAL GOLD SITES LEGENDS

Virgin/EMI

## 12 ALL TIME CLASSIC TEALERSKERS

UMV/CAW

VMSI

## 13 9 MILE (OST)

Mercury (S) Sound

Interscope/Polydr

## 14 STEVE WRIGHT'S SWINDON LOVE

BAG Song Release/MSM

Universal TV

## 15 THE BEST OF BOND JAMES BOND

50 YEARS OF THE GREATEST HIT SINGLES

Capitol

## 16 CLASSIC FM - SMOOTH CLASSICS

THE BEST AN GUITAR ALBUM IN THE WORLD 2

Classic FM

## 17 CLASSICS 2003

THE VERY BEST OF BRITNEY - MONTARY

Dance

## 18 PLATINUM SOUL LEGENDS - 1965-1975

WHILE MY GUITAR GENTLY WEEPS

VMSI

## 19 THE BEST BANDS EVER

CLASSICAL CHILLOUT GOLD

Virgin/BMI

## 20 THE CHILLOUT SESSION 2003

COUNTRY LEGENDS

Ministry of Sound

## KEY UPCOMING RELEASES

- MARSHAY CARR: Charm Bracelet (Def Jam) Dec 2  
 CHARLOTTE EHRICH: Friends - The Very Best Of (Sony Classical) Nov 25  
 DARIUS: Dive In (Mercury) Dec 2  
 FAME ACADEMY: Da (Mercury) Dec 9  
 ROBBSON GREEN: Moment In Time (T2) Dec 2  
 WHITNEY HOUSTON: Just Whitney (Arista) Nov 25  
 JENIFER LOPEZ: This Is Me... Then (Epic) Nov 25  
 ORIGINAL CAST RECORDING: Chicago (Epic) Jan 13  
 S CLUB: Steady Double (Polydr) Nov 25  
 WILL SMITH: Greatest Hits (Columbia) Nov 25



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Midem makes it happen. Over 1000 exhibitors, over 10000 visitors, over 100000 sqm of exhibition space. The only event in the world that brings together the entire music industry in one place. The only event in the world that brings together the entire music industry in one place. The only event in the world that brings together the entire music industry in one place.

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- 25 **21** ANGELS WITH DIRTY FACES Sugababes Island/Universal  
 14 **22** FROM NOW ON Will Young Wild Card/Polydr  
 24 **23** GREATEST HITS LightHouse Family Innocent  
 24 **24** FEELS SO GOOD Atomic Kitten  
 6 **25** THE BEST OF 1990-2000 & B-SIDES U2 Island/Universal  
 9 **26** NIRVANA Nirvana Geffen/Polydr  
 18 **27** FORTY LICKS The Rolling Stones Virgin/Decca  
 16 **28** BEST OF BOWIE David Bowie EMI  
 26 **29** COME AWAY WITH ME Norah Jones Parlophone  
 30 **30** DUETS Barbra Streisand Columbia



- 20 **31** NELLVILLE Neely Universal  
 69 **32** FEVER Kylie Minogue Parlophone  
 21 **33** ROBERT DELAY - THE GREATEST HITS Manic Street Preachers Epic  
 27 **34** TOGETHER S Club Juniors Polydr  
 28 **35** THE DEFINITIVE COLLECTION Steve Wonder Universal TV  
 36 **36** SINGS THE HITS OF NET WET WET & SMILE Mark Wessley Mercury/Universal TV  
 37 **37** THE CELTIC CHILLOUT ALBUM Various Deadead  
 38 **38** LAUNDRY SERVICE Shazkita Epic  
 22 **39** JUSTIFIED Justin Timberlake Jive  
 15 **40** TESTIFY Phil Collins Face Value/Cast West



CLASSICAL ARTISTS

This Week	Last Week	Title	Artist	Label (Distributor)
1	NEW	REPRISE	Russell Watson	Decca 471902 (U)
2	1	SENTIMENTO	Andrea Bocelli	Philips 479149 (U)
3	2	ALDO	Alex Jones	UCJ 064752 (U)
4	5	THE SINGER	Julian Rutter	EMI Classics 951942 (E)
5	4	THE COLLECTION	John Rutter	UCJ 472622 (U)
6	3	KASHIR: THE QUEEN SYMPHONY	Royal Philharmonic Orchestra	EMI Classics 952992 (E)
7	7	GREATEST HITS	Nigel Kennedy	EMI Classics 951712 (E)
8	10	THE GOLD COLLECTION	Lesley Garrett	Decca 473270 (U)
9	6	ENCORE	Russell Watson	Decca 473832 (U)
10	8	THE VOICE	Russell Watson	Decca 479251 (U)
11	9	MAHLERSYMPHONY NO 5	Berliner Philharmonic Orchestra/Rattle	EMI Classics 951782 (E)
12	11	BEYOND IMAGINATION	OperaHouse	Sony Classical 820016 (TEN)
13	15	THE JOHN RUTTER CHRISTMAS ALBUM	Cambridge Singers/Rutter	Collegium CSC0354 (U)
14	13	SACRO ARIAS	Andrea Bocelli	Philips 462902 (U)
15	12	I GIORNI	Ludovico Einaudi	Arista 743197462 (BMG)
16	14	ODE TO JOY	Nana Mouskouri	Philips 962392 (U)
17	18	CAROLS AT CHRISTMAS	Crusonia	CRIMCDD167 (EUK)
18	17	THE ART OF	Cecilia Bartoli	Decca 473300 (U)
19	16	FINKE: LO THE FULL FINAL SACRIFICE	St Johns College Choir/Robinson	Nones 857592 (Z)
20	20	TRANQUILITY	Lesley Garrett	RCA Victor 743196302 (BMG)

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BUDGET

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	INSTANT XMAS PARTY	Various	Crusonia CRIMCDD236 (EUK)
2	2	THE BEST OF RAT PACK	Various	MUSIC PLUS/COCA (P)
3	3	ULTIMATE CHRISTMAS BOY	Jim Barry & The Masterminds	Music Collection MCCC00336 (DISC)
4	5	CHRISTMAS WITH SAT AND DEAN	Nat King Cole/Dean Martin	Music For Pleasure CDMF9502 (E)
5	4	THE WHITE CHRISTMAS ALBUM	Various	Crusonia CRIMCDD20 (EUK)
6	6	CHILLED CLASSICS - ULTIMATE CHILLED	Various	Decadance DECP904 (TEN)
7	7	ELVIS' CHRISTMAS ALBUM	Elvis Presley	Caden 743216952 (BMG)
8	9	INSTANT CHRISTMAS PARTY 2	Various	Crusonia CRIMCDD25 (EUK)
9	NEW	CHRISTMAS	Michael Ball	Universal TV 113682 (U)
10	8	WINTER WONDERLAND	Big Crosby	EMI 496822 (E)

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R&B SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	DIBRITY	Christina Aguilera feat. Redman	RCA 7432163272 (BMG)
2	NEW	JENNY FROM THE BLOCK	Jamali Butler	Epic 872522 (TEN)
3	2	DILEMMA	Nelly feat. Kelly Rowland	Universal/MCA 402429 (U)
4	NEW	THROUGH THE RAIN	Mariah Carey	Mercury 053872 (U)
5	4	LIKE I LOVE YOU	Janet Jackman	Jive 925490 (P)
6	3	LOVE ON THE LINE	Blazin' Squad	EastWest/SOLA 402101 (TEN)
7	7	NU FLOW	Big Boi	Epic 873282 (TEN)
8	NEW	FROM THE THU CHURCH TO DA PALACE	Snoop Dogg	Priority 551102 (E)
9	6	WORK IT	Missy Elliott	Elektra E73442 (TEN)
10	5	HAPPY	Ashanti	Def Jam 633041 (U)
11	9	ONE LOVE	Blue	Invictus/SNCO 04 (E)
12	8	DON'T WANNA KNOW	Rio Favey & T-Power feat. Di & Skibadee	IRL-PCD408 (TEN)
13	10	IT'S ALL GRAY	Sonny feat. Christina Milan	Relentless/DMW (TEN)
14	11	WHAT'S YOUR FLAVOR?	Craig David	Widow/CDW11041 (BMG)
15	12	HEY SEXY LAD	Shaggy	MCA/Un-Island MCT47404 (U)
16	13	CLEANNY OUT MY CLOSET	Enimem	Interscope/Polydor 697394 (U)
17	13	LOV U BETTER	LL Cool J	Def Jam 053872 (U)
18	15	WHATLUDLOKINAT?	Wahne Houston	Def Jam 915732 (BMG)
19	14	I'M RIGHT HERE	Somethin' Mumba	Wild Card/Polydor 695372 (U)
20	18	DOWN U	Infected Jet. Ja feat. Infected Batemviva	Murder Inc/Def Jam 920002 (U)
21	20	GANGSTA LOVIN'	Eve feat. Alicia Keys	Interscope/Polydor 697894 (U)
22	22	ADDICTIVE	Truth Hurts feat. Rakim	Interscope/Polydor 697782 (U)
23	16	MULTIPLY	Xslik	Epic 871522 (TEN)
24	19	DON'T MUG YOURSELF	The Streets	Locked On/679 Recordings 659, 0007 (TEN)
25	25	FEEL IT BOY	Beezie Man feat. Janet	Virgin V530258 (E)
26	23	DYAN-ME-TIE	Als Dynamite	Polygram 970978 (U)
27	21	WHY DON'T WE FALL IN LOVE	American feat. Ludacris	Columbia 67228 (TEN)
28	28	NOTHING	NDR	Def Jam 929582 (U)
29	24	BLINK	Rosie Ribbons	T2/Tecar CDSTAS338 (BMG)
30	30	HOT IN HERE	Nelly	Universal/MCT40289 (U)

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CLASSICAL COMPILATIONS

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILLOUT GOLD	Various	Decadance DECP005 (DMV/TEN)
2	2	CLASSIC FM - SMOOTH CLASSICS	Various	Classic FM CFMCD031 (BMG)
3	NEW	CLASSICS 2003	Various	Decca 472618 (U)
4	3	CLASSICAL LEGENDS	Various	Virgin/EMI VDCD30 (E)
5	5	CLASSICAL AMBIENCE	Various	Crusonia CRIMCDD25 (EUK)
6	NEW	THE CLASSICAL BRIT AWARDS ALBUM 2002	Various	Sony Decca 00002370 (TEN)
7	NEW	THE CLASSIC SCORE	Various	RCA Victor 7432194972 (BMG)
8	4	CLASSICAL VITALITY	Various	Metro METR602512 (BMG)
9	NEW	CHRISTMAS WITH THE TENORS	Feyarotti/Domingo/Carreras	Decca 474182 (E)
10	7	RELAXING CLASSICS	Various	Decca 472185 (U)
11	10	CLASSICAL AMBIENCE	Various	Empire EMT8329 (DISC)
12	9	PIRATROTTI/DOMINGO/CARRERAS	Various	Vega/EMI VDCD30 (EUK)
13	8	BEST CLASSICAL ALBUM OF THE MILLENNIUM, EBE	Various	Crusonia CRIMCDD28 (EUK)
14	12	CAROLS FROM ST GEORGES CHAPEL	Various	HMV HMV052954 (E)
15	11	CLASSIC CHILLOUT COLLECTION	Various	HMV HMV052952 (E)
16	14	THE CLASSIC MILLENNIUM COLLECTION	Various	Music Collection MCCC0312 (E)
17	17	A CHRISTMAS CELEBRATION	Pavarotti/Carreras	Crusonia CRIMCDD31 (DISC)
18	18	CLASSICAL FAVOURITES	Various	Crusonia CRIMCDD31 (EUK)
19	15	100 POPULAR CLASSICS	Various	Classic Music MMSD0371 (P)
20	NEW	TRANQUILITY	Various	Decca 479822 (U)

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ROCK

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 49328402 (TEN)
2	NEW	AUDIOSLAVE	Audioslave	Epic/Interscope 597030 (TEN)
3	2	NIRVANA	Nirvana	Geffen/Polydor 493282 (U)
4	4	ONE BY ONE	Fox Fighters	RCA 742313462 (BMG)
5	5	SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope/Polydor 493444 (U)
6	6	GREATEST HITS 1 & 2	Queen	Parlophone 520882 (E)
7	3	RIDIT ACT	Paul Jam	Epic 510002 (TEN)
8	7	SILVER SIDE UP	Nickelback	Roadrunner 1208462 (U)
9	8	EVERYTHING I THINGS TO COME	Midway	Epic 89922 (TEN)
10	9	COMFORT IN SOUND	Freddie	Echo ECHO49 (U)

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DANCE SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	NEW	OBSESSION	Tiesto & Junkie X	Nebula NBTX7019 (AOD)
2	2	POOR LONE	Roxykopp	Wait Of Sound WLD078 (V)
3	3	PIHA	Ian Peelkey & Majik J	Honchos HON0119 (U)
4	NEW	NEVER	Tiefschwarz	Classic CCM4 (V)
5	NEW	BLUE JEAN	Sound Biznet	Incentive CEST17 (DMV/TEN)
6	NEW	CONFUSION	Arthur Baker Vs New Order	Whacked WACKT02RE (SRO)
7	1	DIAMOND LIFE	Love Vega & Jay Sealles Pts	Distance D1247 (P)
8	8	GATEX	Muzik Magik MIMK001 (AOD)	Muzik Magik MIMK001 (AOD)
9	4	IL CARLINO CAROL BELLA	DJ Marky And Xs feat. Stamina Mc	V Recordings V035 (SRO)
10	NEW	GARMAH	187 Lockdown	East West WE 1787 (V)
11	NEW	SIXTY DAYS AND ONE WEEK	Dee Mack	Nicklas 964769 (AOD)
12	NEW	HEART OF GOLD	Kelly Lorenna	All Around The World 12GL0271 (U)
13	NEW	BORN TO SYNTHESIZE	Mora Liss Overdrive	Platipus PLAT107X (P)
14	2	ALL THAT MATTERED (LOVE YOU DOWN)	Dee Funk feat. Jessica Ve	Credence 12CR0209 (E)
15	15	IF	School	Virgin DINS78 (E)
16	5	SHINY DISCO BALLS	Who Da Funk feat. Jessica Ve	Cream CREAM272 (E)
17	17	HEAD OF THE CLASS	DJ Sammy & Varou feat. Do	Data D4745 (DMV/TEN)
18	NEW	MUSIC IS EVERYTHING	High Contrast	Hospital HNS49 (SRO)
19	19	I'M HERE	Blackwatch feat. Mykel	Hoq Choons HOQJ128R (V)
20	7	FINE DAY	Kiraty Hawshaw	Mainline 12MA002 (E)

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DANCE ALBUMS

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	3	ANGELS WITH DIRTY FAACES	Sogababes	Island/Jive-Island 473218 (U)
2	4	THE VERY BEST OF EUPHORIA - MATT DABRY	Various	Telstar TVBMS-17002325 (BMG)
3	1	CUBANILIA II	Various	UMTY/AA/TY-050632 (U)
4	2	THE ANNUAL 2003	Various	Ministry Of Sound JANCD022 (DMV/TEN)
5	5	MELDOY AM	Roxykopp	Wait Of Sound WLD079 (V)
6	NEW	THE CHILLOUT SESSION 2003	Various	Ministry Of Sound -M050203 (DMV/TEN)
7	5	LOST HORIZONS	Lanton Jolly	Impostura FURY/PL 12L165 (U)
8	NEW	GREATEST HITS #1-92	Kylie Minogue	PWL 07-28262 (P)
9	8	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/679 Recordings 032745882 (TEN)
10	NEW	SHOT DOWN ON SAFARI	Bad Company	BC Records 07BCRUKCD02 (SRO)

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MUSIC VIDEO

This Week	Last Week	Title	Label Cat. No.
1	NEW	WESTFLEX: Unbreakable - The Greatest Hits - Vol 1	S 912919329
2	NEW	KYLIE MINOGUE: Kylie Fever 2002	Parlophone 691013
3	NEW	DANIEL O'DONNELL: Shades Of Green	Rosetta RSC8261
4	2	RUSSELL WATSON: Live	Universal Video 3074771
5	1	DAVID BOWIE: Best Of Bowie	EMI 691029
6	NEW	OSCAR: Greatest Hits	Parlophone 625948
7	3	S CLUB 7: Carnival	Polygram 655203
8	NEW	MANIC STREET PREACHERS: Forever Delayed	PWL 021778
9	NEW	KYLIE MINOGUE: Greatest Hits	PWL 021626
10	NEW	DAVID CASSIDY: Live In Concert	Warner Vision Int. 05743863

This Week	Last Week	Title	Label Cat. No.
11	11	ROBBIE WILLIAMS: Live At The Albert	Dreyfus 4918203
12	5	TOM JONES: Live At Cardiff Castle	Warner Vision Int. 05723269
13	9	LEZ ZEPPELIN: Live Through The Storm	Warner Bros 001219
14	8	THE JUBILEE: The Complete	Polygram 691329
15	6	GERI: Live At Home	Parlophone 691133
16	NEW	MARION MANSON: Gem And Evil Government	Eagle Vision PEG34
17	NEW	VARIOUS: Jools Holland - 10 Years Live	Warner Vision Int. 05724582
18	NEW	KORIN: Live At Home	Epic 021819
19	NEW	BLONDE: Greatest Hits	Capitol 481179
20	13	DAVID GILMOUR: In Concert	EMI 491263

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## STORE OF THE WEEK

## RAY'S JAZZ

## STORE DETAILS

Ray Smith first joined Collet's Jazz & Folk Records, in New Oxford Street, in the mid-Fifties. In 1976 the shop moved to Shaftesbury Avenue. In 1983 Ray and his wife Wendy raised the finance to buy the lease and Ray's Jazz was born. Due to ever-increasing rent and rates, the store was forced to close. Foyles stepped in this year and bought the name, ephemera and stock and opened the new shop on the first floor of their shop on Charing Cross Road on November 12. Store size: 130 sq m (with coffee bar).

Music stocked: Jazz, world, blues and roots Areas of specialisation: Jazz, vinyl, current and collectable

Rivals: HMV, Virgin Megastore, Fopp

## Ray's Jazz at Foyles Top 10:

1. John Coltrane - A Love Supreme (Impulse)
2. Diana Krall - A Night in Paris (Universal)
3. Dennis Chambers - Outbreak (ESCC)
4. Tony Klemmy, Riccardo Del Fra - Overnight John (Sketch)
5. Les Primitifs Du Futur (feat. Robert Crumb) - Cocktail D'Amour (Paris Corner)
6. Vanuusi - The Now Sound Of Brazil (Zigzagum)
7. Keith Jarrett - Always Let Me Go (ECM)
8. Orchestra Baobab - Specialists In All Styles (Worldino - Sono)
9. Tim Garland - A Good Story (Dean Street)
10. Juliet Roberts - Beneath The Surface (Dune)

## PAUL PACE, MANAGER

Ray decided to shut up shop when our first year which was just ridiculous. I'd been working there for these years but at time and I just couldn't face the idea of the shop going out of business so I went looking for a buyer. It was completely fortuitous that at the same time Bill Samuel, a director at Foyles, was looking for a suitable partner for the coffee bar they were opening on the first floor. He took a look at the figures and stepped in.

The buzz about this in the jazz, and wider music, community has been great. Though we had an official opening on November 12 we'd had a soft opening on November 4. Business has been great and is getting better and Christmas looks like it will be excellent. This is proving to be a much better location than our old shop for passing trade among book buyers as well as our established customers.

We're very grateful to people such as Robert Elms, who is a customer and championed our cause, and Joals Holland, who wrote an amazing letter of support saying that Ray's was a national institution that needed to be maintained. It all helped to convince Bill Samuel that it was a good move to make.

Jazz, with regard to the musicians out there, is in a very healthy state at present. The only downside is that we're starved of venues and media exposure. It will only be through some proper TV and radio exposure that I will see any real public acceptance. I'd like two nights a week at the Spice of Life, just off Cambridge Circus, and we have a steady and growing audience.



## Ray's Jazz: national institution

Independent labels, such as Criss-Cross, are doing very well with contemporary jazz. On the Sketch label there are great acts such as John Taylor and Kenny Wheeler who do very well in mainland Europe. Sketch is also releasing some beautiful material by the cartoonist Robert Crumb, who has made several recordings with French musicians. Then there are the labels such as Discovery and Living Era that are releasing material from the Thirties by the likes of Louis Armstrong and Roy Fox. Our secondhand vinyl does very well for us as we get a lot of DJs in seeking new samples.

This is a tremendously exciting time for us. We're looking to finally see all those dreadful clichés associated with the stereotypical view of jazz shops. People feel welcome here and that's the way we want it.

Address: 1st Floor, 13, 13.119 Charing Cross Road, London WC2H 0EB  
Tel: 020 7440 3205  
E-mail: paul@foyles.co.uk  
Website: www.foyles.com

NEW RELEASE  
COUNTDOWN

## ALBIMS

## This week

Blazin' Squad In The Beginning (EastWest); Chantier Church Prelude - The Very Best Of (Sony Classical); Crazy Town Darkhouse (Columbia); Whitney Houston Just Whitney (Arista); Jennifer Lopez This Is Me...Then (Arista); S Club 3 Reemee Dub (Polydor); Will Smith Greatest Hits (Columbia); Snoo Dogg Paid The Cost To Be The Boss (Priority); Sum 41 Does This Look Infected? (Mercury)

## December 2

Charli Baltimore Bara (Mercury); Mariah Carey Christmas Braelet (Def Jam); Darius Dive In (Mercury); Robson Green Moment In Time (2); Ladytron Light & Magic (Invicta HiFi/Teletax); Melissa McCutcheon Musically (EMI/Liberty); New Order Retro (London)

## December 9

Common Era (Universal); Femo Academy (Mercury); The Roots Isa (Universal); Various The Best Club Anthems 2003 (Virgin)

## December 16

Nas God's Son (Columbia)

## January 6

Yvesse Hanna Go There (J)

## January 13

Original Cast Recording Chicago (Epic)

## January 20

Kinky Kinky (Sonic 360/London); O Town (Touch 2 (J); Pavement Wovee Zowee (Domino)

## January 27

More Fire Crew More Fire Crew CV (Polydor); Reef Together - The Best Of (S2); Rosie Ribbons Misbehaving (T2); Stereo MCs Retroactive (Island/Unisound)

## SINGLES

## This week

Anastacia You'll Never Be Alone (Epic); Adam Carlin The Last Goodbye/Be With You (Innocent); Daniel Bregfelder If You're Not The One (Polydor); Darius Rashes (Mercury); Enrique Iglesias Maybe (Interscope/Polydor); Wyclef Jean Pussycat (Columbia); Roman Keating feat. Lulu We've Got Tonight (Polydor); Lango Pray (Postals); Scooter Posse (I Need You On The Floor) (Sheffield Labels/Edel UK)

## December 2

Aqualing Good Times Gonna Come (B-Uneque); The Cheeky Girls Cheeky Song (Touch My Bum) (Multy); Entem Lose Yourself (Interscope/Polydor); Liberty X Holding On For You (V2); Ms Dynamite Put Him Out (Interscope/Polydor); Will Smith 1000 Kisses (Columbia); TLC Girl Talk (LaFace/Arista); Robbie Williams Feel (EMI/Chrysalis)

## December 9

Blue feat. Elton John Sorry Seems To Be The Hardest Word (Innocent); Ben Jovi Misunderstood (Mercury); Gareth Gates What My Heart Wants To Say (S2); David Gray The Other Side (HIT/EastWest); Ja Rule Thug Livin' (Def Jam); Pink Family Portrait (Arista); The Ronettes Attack Of The Ghost Riders (Columbia); S Club Juniors Puppys Love/Sligh Ride/Polydor; Holly Valance Naughty Girl (London)

## December 16

Death In Vegas Scorpio Rising (Concrete); Avili Lavigne Skater Boi (RCA); Popstars Rivals (male) (Island/Unisound); Popstars Rivals (female) (Island/Unisound); The Rolling Stones Don't Stop (Virgin/Decca)

## December 23

Chris Difford Cowboys Are My Weakness (Adventures In Silence)

## December 30

Richard Ashcroft Silence Of Silence (HIT); MIK Inc Land Of The Living (EMI)

## January 6

Busted Year 3000 (MCA/Island/Unisound); Electric 6 Danger High Voltage (RCA); Foo Fighters Times Like These (RCA); Westlife Miss You Nights (S)

## IN-STORE NEXT WEEK: FROM 2/12/02

**Andys RECORDS** Windows - Blue, Ministry Report; **In-store** - Rolling Stones, Atomic Kitten, Blue, Robbie Williams, Beverley Knight, George Harrison, Now 53, The Music, Every Body But The Girl, Black Rebel Motorcycle Club, Richard Ashcroft, Rat Pack, Best Of Bond, Supergrass, Norah Jones, Martine McCutcheon, David Bowie, Hit St, L'Espresso, Kylie Minogue, Hand Held, Gilbert & Sullivan, Vaughan Williams, Britten, Best Of British, Elgar, Walton, Franz, Kate Rusby, Blackmore Knights, Athlete, Manly Mansons, Fatboy Slim, Iron Maiden, Manic Street Preachers, Nigel Kennedy, Lesley Garrett, Fred, Madness, Blonde; **Press ads** - Atomic Kitten, Hand Held, Gilbert & Sullivan, Vaughan Williams, Britten, Best Of British, Elgar, Walton, Franz

**ASDA** Windows - Robbie Williams, Cheeky Girls, Eminem, Liberty X, TLC, Ms Dynamite, Rainbow; **Albums** - Darius, Mariah Carey, Martine McCutcheon, Smash Hits 2003, 21st Century Disco 2, Party Animal, Rat Pack Xmas, Love 2 Party 2, Pure Hip Hop 2003, Robson Green, Chart Rivals

**BORDERS** Windows - Christmas campaign; **Listening posts** - Jazz 2003, Nirvana, Santana, Russell Watson, Norah Jones, Rolling Stones catalogue promotion; **In-store** - Christmas campaign, two for £22, three for two and two for £10 on CDs

**HMV** In-store display boards - Radio 4, Boards Of Canada, Ofwrate, Gemma Hayes, Turin Brakes, Millionaire, Sound One Story

**OHMV** Single - Cheeky Girls; **Windows** - Christmas; **In-store** - Robbie Williams, Eminem, Liberty X, Rainbow; **Press ads** - Ms Dynamite, Eminem, TLC

**MVC** **In-store** - 100 Greatest Albums, Best Of 2002; **Listening posts** - Darius, Howard Marks

**PRINCIPLE NETWORK** **Selecta listening posts** - Ladytron, Hit St, L'Espresso, Steps; **Mojo recommended retailers** - Death Cab For Cutie, Weezer, Ash, Kid Loco, Shangri Las, Sandy Salisbury, Camel

**Sainsbury's** **In-store** - 21st Century Disco, Rainbow Rave Up, Martine McCutcheon; **Albums** - Darius, 21st Century Disco

**TESCO** **Single** - Darius; **Album** - Westlife; **In-store** - S Club, Jennifer Lopez, Blazin' Squad, Sum 41, Donny Osmond, Will Smith, Lionel Richie, Kelly Rowland, Whitney Houston

**TOWER RECORDS** **In-store** - Darius, Scooby Doo, Audio Slave, Shania Twain, Bend It Like Beckham, Robbie Williams, Elton John, Pearl Jam

**Virgin megastore** **In-store** - Norah Jones, U2, Mariah Carey, Queen, Sam & David, Stephy, Sly R, Lionel Richie, Liberty

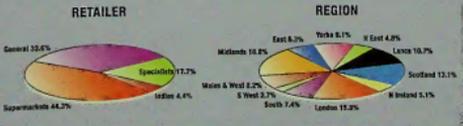
**X, Foo Fighters, Oasis, Whitney Houston, Roman Keating, Darren Hayes, Tenacious D, Feeder, Bruce Springsteen, Ash, Jakatta, Rokyoko, Moby, Eric Clapton, Best Of Bond, Fleetwood Mac, Phil Collins, Rod Stewart, Robert Palmer, Liberty X, Avril Lavigne, S Club, Holy Valence, Blazin' Squad**

**WHMSM** **Singles** - R o b b i e Williams, Eminem; **Albums** - Gareth Gates, Will Young; **In-store** - Darius, Mariah Carey

**WOOLWORTHS** **Singles** - R o b b i e Williams, The Cheeky Girls; **Albums** - S Club, Mariah Carey; **In-store** - S Club, Mariah Carey, Smash Hits 2003, 21st Century Disco 2, Party Animal, Justin Timberlake, Atomic Kitten, Enrique Iglesias, Darius; **Press ads** - S Club, Mariah Carey, Robbie Williams, Atomic Kitten, Enrique Iglesias, Cheeky Girls, Will Smith, S Club

## SALES WATCH: WESTLIFE

**WESTLIFE UNREPAIRED - THE GREATEST HITS (S)**  
LW Chart position: 1  
Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of November 16, 2002.  
Source: Official Charts Company.



Def  
JAM  
recordings

# SHUTTING IT DOWN ONE BLOCK AT A TIME

def soul

def soul

def soul

def soul

def soul



DRILL 4000



LUDACRIS



K-RULE



REDMAN



Ashanti



MUSIQ



LL COOL J



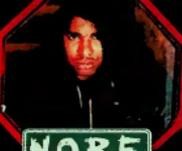
WU



FOXY  
BROWN



METHOD  
MAN



N.O.R.E.



JOE  
BUDDEN



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# TOP PRODUCERS WORK IT GOOD AS URBAN ALBUMS HUG CHART

Urban music is an unstoppable force in the UK, thanks to US acts' willingness to plug their products overseas and the kudos gained by enlisting cutting-edge producers such as The Neptunes and Timbaland. Adam Webb reports and highlights the genre's new stars for 2003

"There was a point when the concern was that hip hop had got too bubbly," says Radio One's Trevor Nelson. "That R&B was played out a bit, that it had peaked — surely it's not going to get any bigger". But it has now gone beyond that and I'm amazed at the sheer volume of records I have to choose from every week. I'm amazed at the lack of filler I have to play and the amount of singles I'm having to leave out of my show because I truly haven't got space. The fact that superstar pop artists are trying to make R&B — be it Britney, be it Justin, be it Christina, be it whoever — shows how this music is here to stay."

These are opposite remarks, coming last week as Aguilera went straight to number one in the UK charts with a single that featured Redman, while Nelly and Kelly's *Dilemma* duet was lodged inside the Top Three for the fifth week running. More than possibly at any time before, US urban artists are the dominant force in our popular musical culture.

Considering the diversity of major artists who could be labelled as urban, the task of cherry-picking a handful of key US urban acts becomes virtually impossible. The likes of Missy Elliott, Destiny's Child, Alicia Keys, TLC, Ja Rule, Lauryn Hill, Wyclef Jean, Nelly, OutKast and P Diddy have all attained worldwide success away from the mainstream of the US. All have transformed the music landscape, and not only for urban artists, but also for those in other genres too. Artists such as Jennifer Lopez, and now Justin Timberlake, have blurred the boundaries even further — to the point where we can only question what exactly is urban and what is pop, and whether such terms even matter anymore. After all, aren't they one and the same thing? Two artists — Eminem and Mary J Blige — exemplify as well as anyone the factors behind an increasing market acceptance of US urban artists.



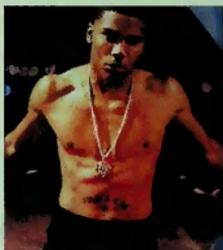
Elliott produced new album with Timbaland

As much for who he is as for his music, Eminem has been central in cementing hip hop culture into the mass consciousness. From *My Name Is* through to his current 8 Mile soundtrack triumph, he has sold more than 20m albums in the US alone, and his sales figures are climbing fast.

"For the first time in hip hop, a white MC is not only accepted and credible but he's also phenomenally commercially viable," says Direct Demand's Shaun "Stuckee"

Willoughby, who has helped promote Slim Shady in the UK since The Marshall Mathers LP. "That has never been the case before, aside from someone like 3rd Bass, but they never had the commercial success.

If you look at the sales in the US, it is mostly white kids who are buying this hip hop. Now you have someone who is a torchbearer who they can relate to. He is not coming watered down or poppy and that's why he has made such a mark."



Nelly: two weeks at number one with Kelly

For Matt White, Polydor club promotion coordinator and Kiss FM DJ, this has kicked down barriers not only in the hip hop world — where in the US 75% of record buyers are white, Latino or Asian — but also, perhaps more importantly, in the nu-metal of Limp Bizkit and Linkin Park and the world of mainstream pop.

"The fact that the Britneys and the Justins are able to come up and express themselves on a more urban level, that's down to the acceptance that Em' has created towards white kids making black music and vice versa," White says.

"His impact on the whole R&B and pop culture is far more than he has been given credit for."

For different reasons, Mary J Blige has proved an equally important figure in 2002. The original diva of hip hop soul, in a market saturated with quality female singers, she has returned this year to



Blige: European gigs boosted album

reclaim her crown with her strongest record yet and a string of well-received live appearances. The album *No More Drama* was a mainstay in the UK Top 30 for almost 12 months after its release in October 2001, and produced four hit singles. For Trevor Nelson, it was the first of these. *Family Affair*, that kickstarted her current wave of popularity. "Mary J Blige is still the best of all the female artists, probably because of that one single [Family Affair] that completely brought her to a new audience," he says. "There were young girls of 13 at her concerts with their mums. And that was down to a key song and a key producer on board — Dr Dre."

Astute production decisions aside (and *No More Drama* showcased the cream of the crop, both past and present) for an artist like Blige, the link between UK/European promotion and UK/European success cannot be underestimated — particularly given the memories of the London shows back in 1993 when she was booted from the stage. Following her gigs of April 2002, which are described by Universal Island head of urban promotions Chris Rock ▶p20

**'The fact that superstar pop artists are trying to make R&B — be it Britney, Justin, Christina or whoever — shows how [urban] music is here to stay' — Trevor Nelson, Radio One**

## Five up-and-coming US urban acts to watch

### Amerie (Columbia Records)

Amerie spearheads the new breed of female R&B artists on Columbia Records. Developed by Mary J Blige producer Rich Harrison, her single *Why Don't We Fall In Love* made the UK Top 40 in November. Her album *All I Have* entered the *Billboard* chart at number 9 in August and has produced three US hit singles.

### Clipse (Arista)

"Where Pharrell goes, cameras seem to follow," says Arista's Mark Shimmei of Virginian duo Clipse — the major's first co-venture with The Neptunes' Star Trak Entertainment. Hailing them as "our success story of the year", Shimmei hopes the sales of their debut album *Lord Willin'* will be replicated in UK. After guest cameos with The Backstreet Boys, Jermale Dupri and Nelly Furtado, the duo of Mallico and Pusha T were featured heavily on the award-winning *N.E.R.D.* in *Search Of...* Lord Willin' — featuring rappers from the likes of Faith Evans —



Clipse

which went Top Five in the US and produced the hit singles *Grindin'* and *When Was The Last Time*.

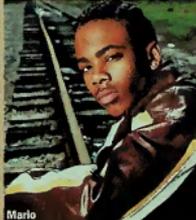
### 50 Cent (Interscope/Polydor)

Queens rapper 50 Cent already had a history before signing to Eminem's Shady Records earlier this year. After becoming the victim of a shooting in 1999, his Columbia LP *Power Of The Dollar* —

containing the track *How To Rob* and the collaboration with Destiny's Child, *Thug Love* — was pulled. Nursing his wounds in more ways than one — he hit the mix tape market and further built up his already notorious street credibility. Featured on the 8 Mile soundtrack, his hotly-tipped *Wanksta* single is a precursor to the Dre and Eminem productions on his forthcoming EP.

### Mario (J Records)

Clive Davis' teenage R&B sensation came to wider attention at a pre-Grammys party in February when he wowed onlookers — Steve Wonder included — with a rendition of Wonder's *Knocks Me Off My Feet*. The 15-year-old released his eponymous debut album in July 2002, with production by Warrin Campbell and contributions from Alicia Keys. It quickly went gold, while the single, *Just A Friend*, was a Top Five aplay song in the US. He will be launched in the UK in 2003.



Mario

### Ms Jade (Interscope/Polydor)

With the patronage of Missy Elliott, Philadelphia's Ms Jade signed to Timbaland's Interscope-distributed imprint, Beat Club Records. The album *Gist Interrupted*, with guest spots from the likes of Bubba Sparxx, Lil' Mo and Jay-Z, was released in November and reached the *Billboard* Top 50. Jade is the opening act on Nelly Furtado's current tour.

as "the best piece of live vocals we've seen for some time" and given five-star press reviews across the board, the album leapt into the Top Five in May.

For Joe Peta, Elektra's senior director of international marketing in the U.S., the basic willingness to travel abroad and play for fans is still key to success — something he witnessed first-hand when working at Columbia with The Fugees. "The Fugees are a good example of an act who sold more overseas than they did in the US," says Peta. "They put in the time and those guys worked really hard. They knew they had an opportunity and they travelled the world and that's what artists have to do these days."

Although US artists can exist outside of it, for Peta, the overseas market is still extremely important for potential revenues and royalties. "We can't neglect that part of the world," he says. "Someone like Fabolous [who had the best-selling debut hip hop album in the US last year] has sold more than 2m units in America, which means we should be able to sell at least half that overseas. And the majority of that 50% would be in Europe. If you can sell half of what you sell in America for hip hop and R&B, I think that's a success. If you cross over massively, you should be able to sell equal numbers — someone like Alicia Keys has probably sold as many records overseas as she did in the US."

Indeed, for Mark Delaney, J Records head of International, although Keys was feted as a potential superstar from the start, her introduction to the UK market was strategically planned. "We still had to work it at a specialist level, despite the fact that she was such a big hit in the US," he says. "And if we hadn't done those things, I don't think she would have been as big a star as she is now. We did a showcase near Embankment, then the Hammer Grand and the Scala, and then she came and did a proper tour and now she's playing the arenas."

The influx of raw talent prepared to work outside of the US market has coincided with huge advances in production. And it is this combination of talent and production that has really transformed the urban scene of the past few years. "Producers have become so much more powerful nowadays," says Matt White. "The likes of Timbaland and Missy Elliott are all writers, producers and artists in their own right. Along with Dr Dre, these are all people who changed the face of hip hop and R&B. What you've got now is a culture on both sides of the Atlantic to always come up with something different. That is the thing about hip hop and R&B, that the kids nowadays have grown up with the whole ethos of



N.E.R.D.: (L-R) The Neptunes' Chad Hugo and Pharrell Williams, plus rapper Shay

always coming up with something different and not always following what everyone else is doing."

In particular, the production stamp of Timbaland and The Neptunes has been etched on many of the year's biggest tracks. Timbaland, with Missy Elliott, made Get Ur Freak On the sound of last summer, and the arresting follow-up to last year's Miss E — So Addictive, Under Construction, was released this month.

The peerlessly prolific Neptunes, meanwhile, have made hits for Beyoncé, Ludacris, Nelly, Britney and 'N Sync and under their own N.E.R.D. moniker. The thought of respected hip hop producer converting former members of The Mickey Mouse Club into credible R&B stars would previously have

been unthinkable. "They have upped the ante and everyone is having to come up with something new," says Trevor Nelson. "And the great thing about R&B right now is that everyone's waiting for the next sound. People were calling R&B a bit dull and a bit samey, but they can't say that anymore. The production's just gone through the roof."

For artists such as Whitney Houston, Mariah Carey or Toni Braxton, whose latest single Hit The Freeway was produced by The Neptunes, hitching on to the latest production names could carry a risk of alienating their existing fan base. But for Mark Shimmel, Artists senior US VP marketing & artist relations, this is "probably the most interesting dialogue that

we in the industry face today".

"Artists need to stay current, but making that transformation into 2003 can be tricky," he says. "If an artist can have a great performance with a somewhat more current beat to it, then you are really capturing the magic of the old and the new. If you just give them the old, then you're competing with what you once were, and you're famous now because what you were was so bloody good. It's the same with videos — you have to make different kinds of videos when you're 10 years into your career. You can't make teen videos if you're not a teen. For the established artists, it opens up all sorts of interesting opportunities and interesting challenges on how to present yourself in 2002 and 2003. You don't want to do 'Whitney-Ten Years Ago' and then do 'Whitney-Lite'. Maybe it works for beer, but it doesn't work for artists."

Def Jam director of international marketing Chonita Floyd says success or failure for the established artist will rest primarily on the strength of the material. "I think it's all about 'what does it sound like?'" she says.

"The kids and the fans who are actually buying the tracks, they don't think of it like we do. They don't hear the song on the radio and think 'Oh, I think Irv Gotti produced that... I like it' or 'I think Irv Gotti produced that... I don't like it. If it's good, it's good; if it's not good, it's not good, you know?' For relatively newer artists with a less established fanbase, accusations of

courting undesired credibility are less of a concern. When Ja Rule guested on Jennifer Lopez's I'm Real, the singer's association with a bona fide hip hop name brought instant crossover. Meanwhile, the rapper gained access to a wider pop audience, with the result that both of their albums reached platinum status in the UK. The reciprocal relationship benefits both parties, in the same way that Ashanti garnered both exposure and a track record by providing vocal hooks for the same two performers.

'N Sync and Nelly followed a similar blueprint: Chris Rock believes this was vital in the rapper's ascendancy to Top 10 artist status in the UK. "It was a natural progression, but the timing was impeccable," says Rock. "He had a Top Three hit with 'N Sync with a great video that gave him more exposure when Hot In Herre came out. And by the time Dilemma came out it had hit written all over it. Pirate stations were playing it weeks before coming out and now he is unstoppable. People love him, he does great shows and he has captured the public's imagination."

Whether the market will begin to tire of this kind of cross-selling in 2003 is difficult to determine. The buzz surrounding Justin Timberlake suggests otherwise and most predict The Neptunes will be ruling the roost for a while longer yet. "Everything they touch is winning and everything they do sounds like tomorrow," says Matt Ross, Sony Music UK vice president of marketing. "They are spanning genres from Britney Spears to songs about lap dancing."

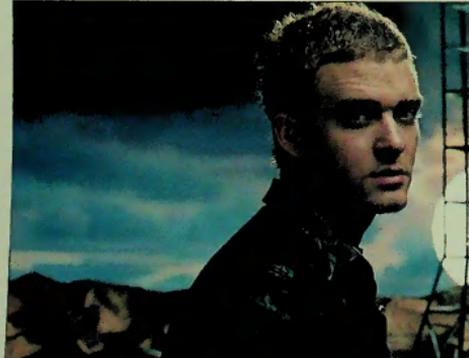
As for the talent — there is certainly no let-up. Recent releases include albums by Jay-Z, Ja Rule, Jennifer Lopez, Toni Braxton and TLC with the likes of Jennifer Lopez, Whitney Houston, Toni Braxton, Mariah Carey, Kelly Rowland, The Roots, Talib Kweli, Nas, Erik Sermon and Luther Vandross to follow before Christmas. Next year will see key releases from the likes of Lauryn Hill, Beyoncé Knowles, Common, Blu Cantrell, Rashan Patterson, Busta Rhymes and Maxwell, plus the further development of acts including 50 Cent, Mario, Amerie, Ms Jade, Clipse, Jo Budden, Vivian Green and Heather Headley. If the established artists slip up, there is more than enough talent waiting to come through.

"Every year since I heard The Score by The Fugees I've got truly excited," says Trevor Nelson. "From that day on, it's been a mass rollercoaster — a rollercoaster that keeps on going up but doesn't want to come down. It's a ride you can't get off and you get hooked. I've seen people knock it all the way and people don't want to believe it's happening — but it's happening."

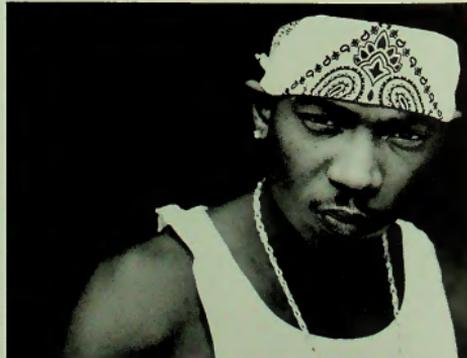
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Timbaland: The Neptunes gave Justified album an urban feel



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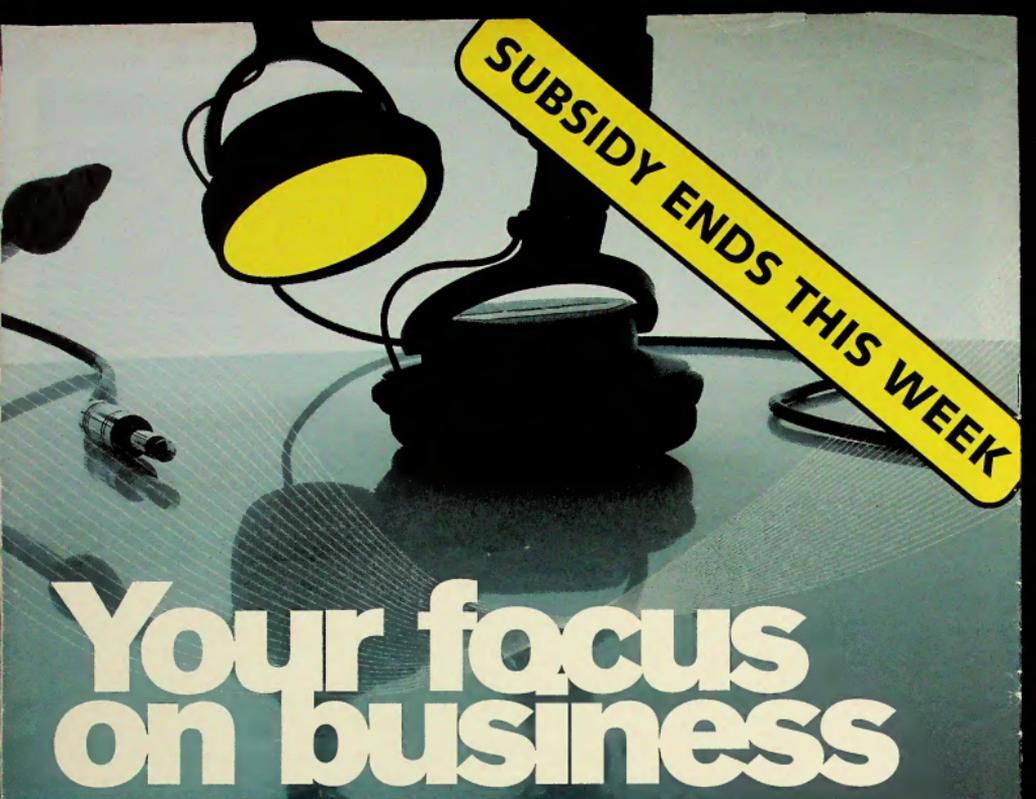
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